The McFarlane Era

SPIDER-MAN

1-THE BEGINNING

Bitten by a radioactive spider during a public science exhibition. Peter Parker gains superhuman powers. His new abilities have allowed him to lift approximately ten tons, dodge bullets, and stick to surfaces. He also has an involuntary "spider-sense", which warns him of imminent danger.

SPIDER-MAN. TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

2-UPTOWN

Above the hustle and bustle of New York City swings the friendly neighborhood Spider-Man.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

3-ARACHKNIGHT

Spider-Man spots a robbery in progress and swings down to intervene, catching the criminal in his spider's web.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

4-ARISE

Across town an unholy ritual begins as a primal drum beat summons an evil from the black waters of the East River.

SPIDER-MAN. TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

5-MARRIED LIFE

In Soho, we find Spider-Man's secret identity, Peter Parker, and his wife Mary Jane enjoying the security of love and marriage.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

6-THE LIZARD

Driven by the beating of the drums, the Lizard attacks 3 burglars caught in the act of stealing televisions from an appliance store. One of the criminals pulls a concealed gun from his leather jacket and discharges it into his attacker. The Lizard fall back in a death-like slump.

In the distance, the unholy ritual has begun again as the drumming brings the Lizard back to life, to take revenge on those who shot him.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

7-FRIENDLY, NEIGHBORHOOD

In the morning, Peter Parker hurries to start his day as he puts on a clean pair of Spidey tights. He swings out over the city to meet the day, unaware of the hungry Lizard waiting in the shadows below.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

8-CONNORS

Upon seeing a photo in the Daily Bugle, Peter recognizes graffiti left on the wall by a new serial killer. The graffiti spelled the name of a scientist, "Dr. Curt Connors" who, in the past, transformed into The Lizard.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

9-A SPIDER

For a third time, the ritual begins. A spider and a reptile are added into the potion, as the drumming begins again.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

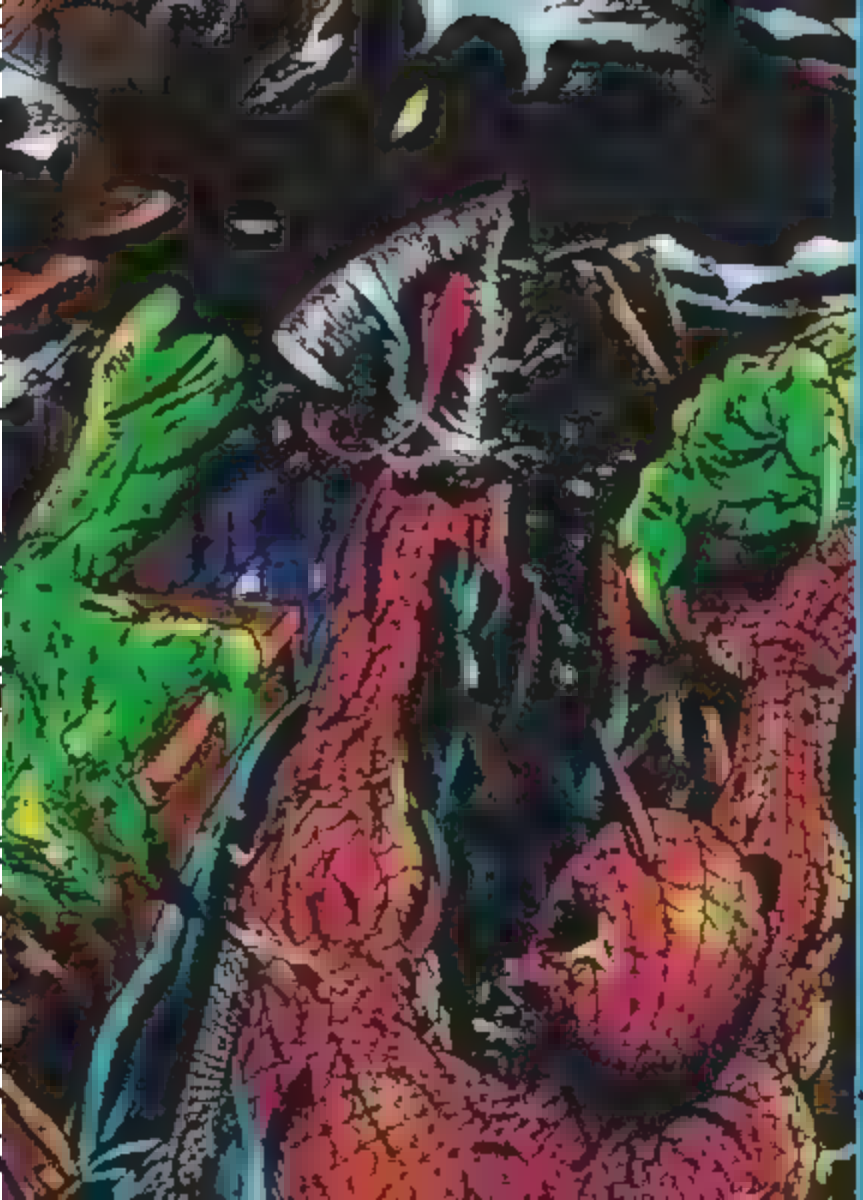
The McFarlane Era

SPIDER-MAN

10-SPIDER-SENSE

Heading towards the East Side of town, Spider-Man's "spider-sense" has been warning him of danger. He can hear the banging of the drum inside his head, un-balancing his spider-sense and slowing down his reflexes.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.



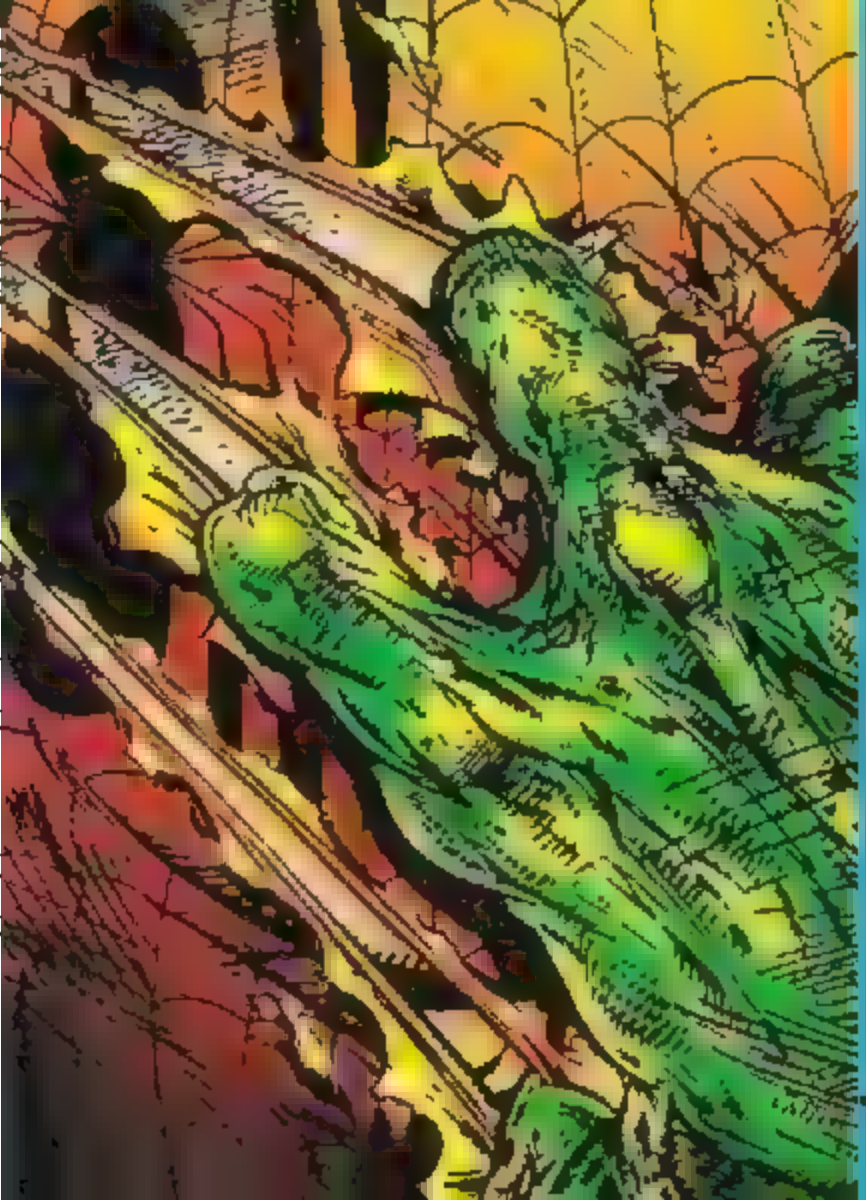
The McFarlane Era

SPIDER-MAN

11-ATTACKED

The Lizard suddenly is upon Spider-Man with only one mission; to destroy his enemy, the spider.

SPIDER-MAN ... 1992 Marvel Entertainment ... All rights Reserved ... Marvel Comic Images ... No. ...



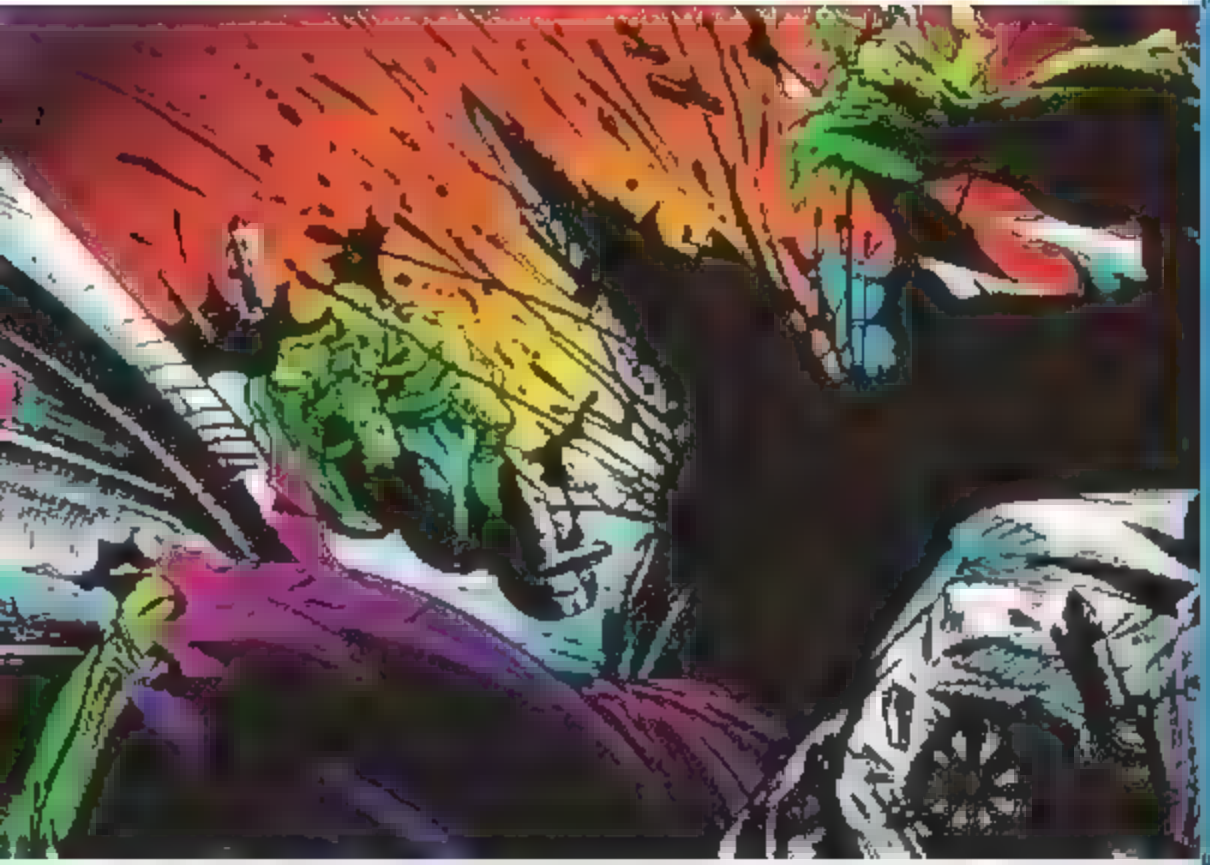
The McFarlane Era

SPIDER-MAN

12-POISON

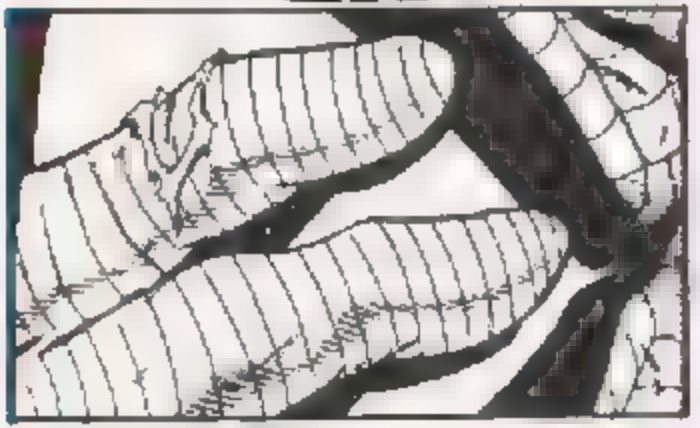
The Lizard weakens Spider-Man with poisoned tipped claws poisoning Spider-Man's flesh.

SPIDER-MAN TM & © 1994 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Mania Images, Saddle Brook, NJ 07662



The McFarlane Era

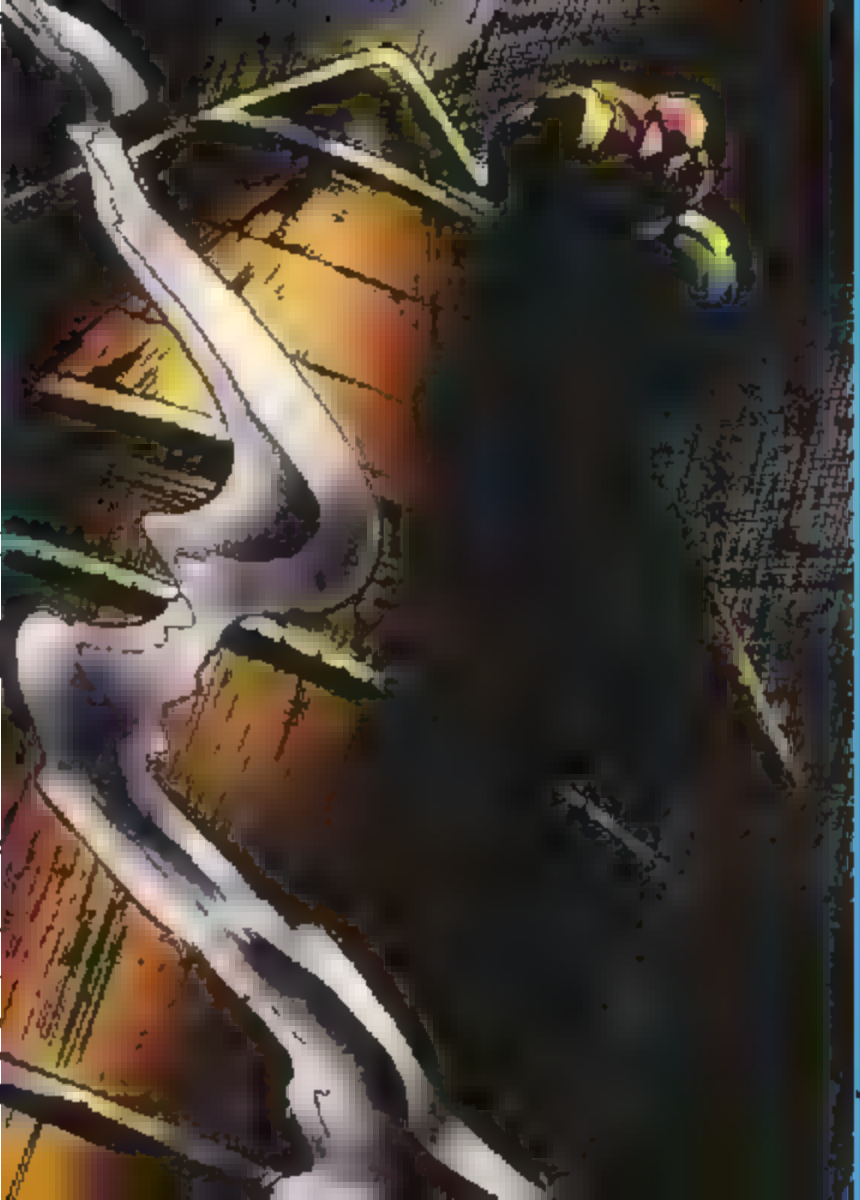
SPIDER-MAN



13-FATALITY

Spider-Man reacts with every fiber of his poisoned body, kicking the Lizard back onto a large splintered metal shard that pierces his body. Spider-Man thinks he has killed the Lizard.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Scotts Brook, NJ 07662



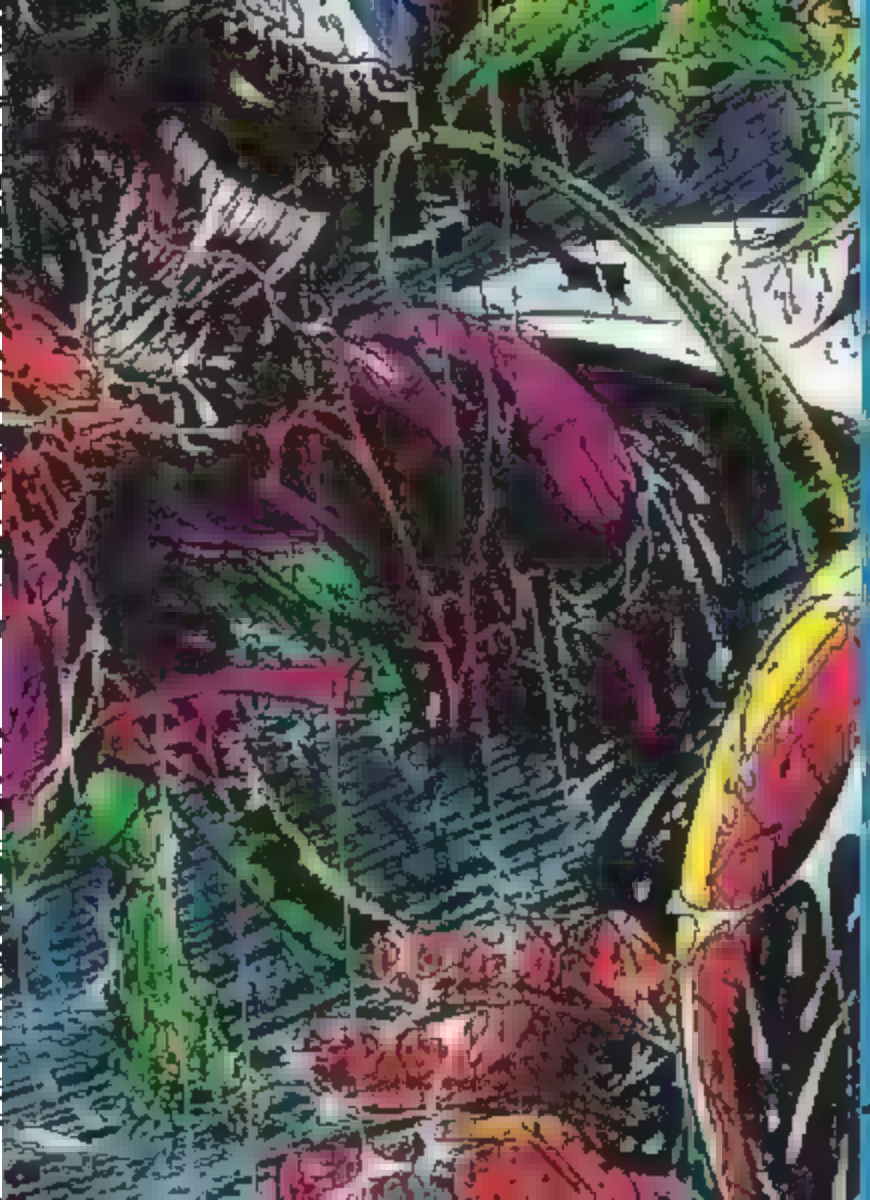
The McFarlane Era

SPIDER-MAN

14-ALONE

Trying to recover, Spider-Man sits motionless. Ignoring the pain and waiting for the poison to leave his body, Spider-Man tries to figure out the Lizard's motive for attack.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Todd & Brook, Inc. 37552



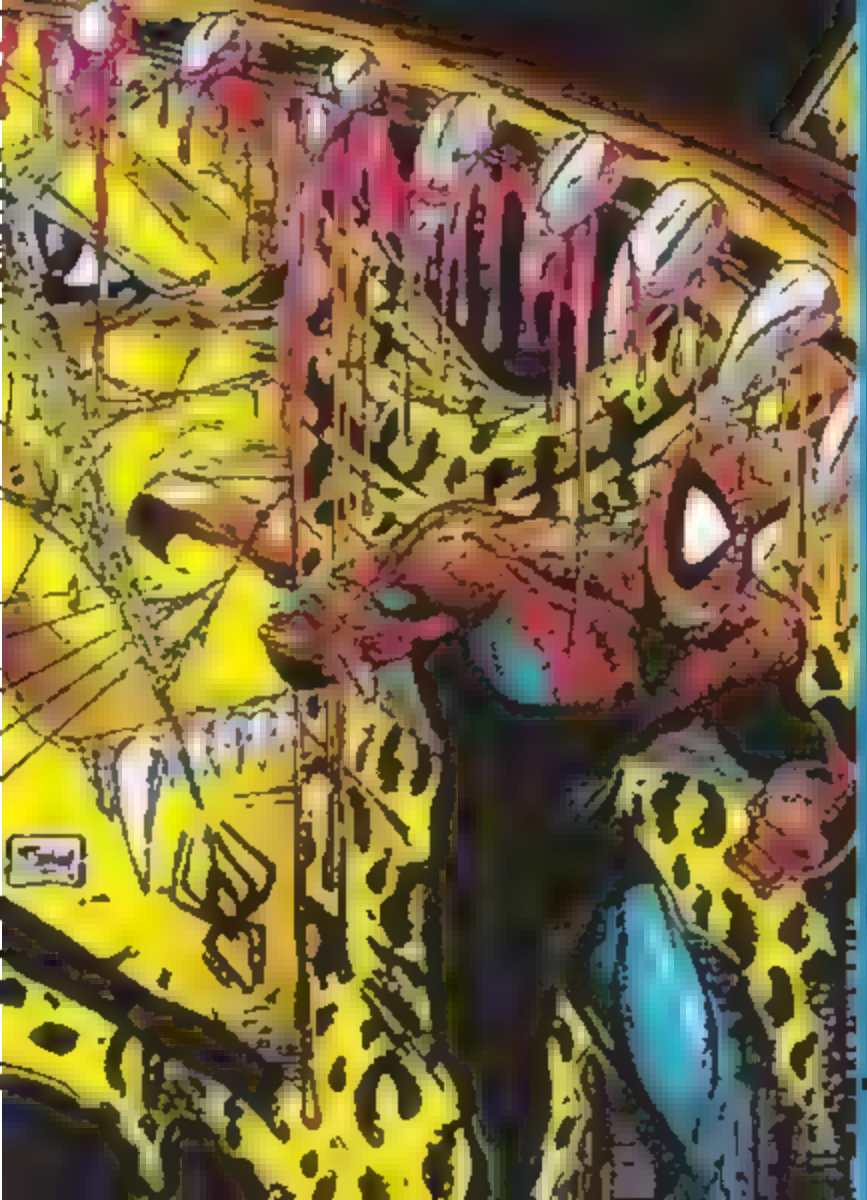
The McFarlane Era

SPIDER-MAN

15-RESURRECTION

The drumming begins again in Spider-Man's head, pounding like a sledgehammer. He looks up to see the wounded Lizard has returned to finish the battle.

SPIDER-MAN TM & © Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662



The McFarlane Era

SPIDER-MAN

16-THE HUNTER

On top of New York's towering buildings, Spider-Man and the Lizard are locked in a deadly battle. The Lizard has been on a killing spree. The body count is six and he's trying to make the Web-Slinger number seven.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed by [illegible]

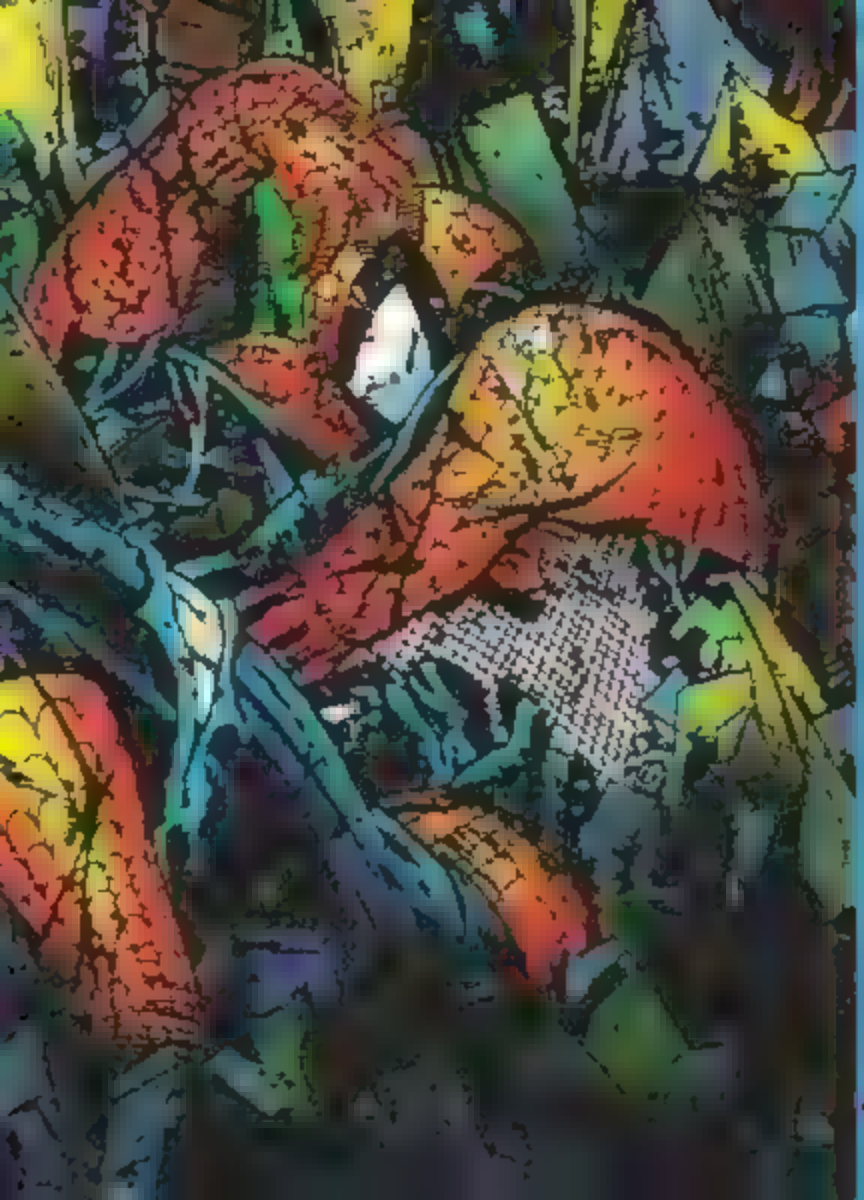
The McFarlane Era

SPIDER-MAN

17-ROOFTOP

With poison saturating his body, Spider-Man is unable to focus. His senses have gone haywire in his clouded mind. The Lizard repeats his attact. Just as he is about to rip out Spider-Man's jugular vein, a force from afar stops him with a single command. A halting command comes from a female stranger who wants Spider-Man's suffering to continue. The Lizard throws the Web-Slinger from atop of the building into the garbage below.

SPIDER-MAN ™ & © 99 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by [illegible] Brook, NY 11804.



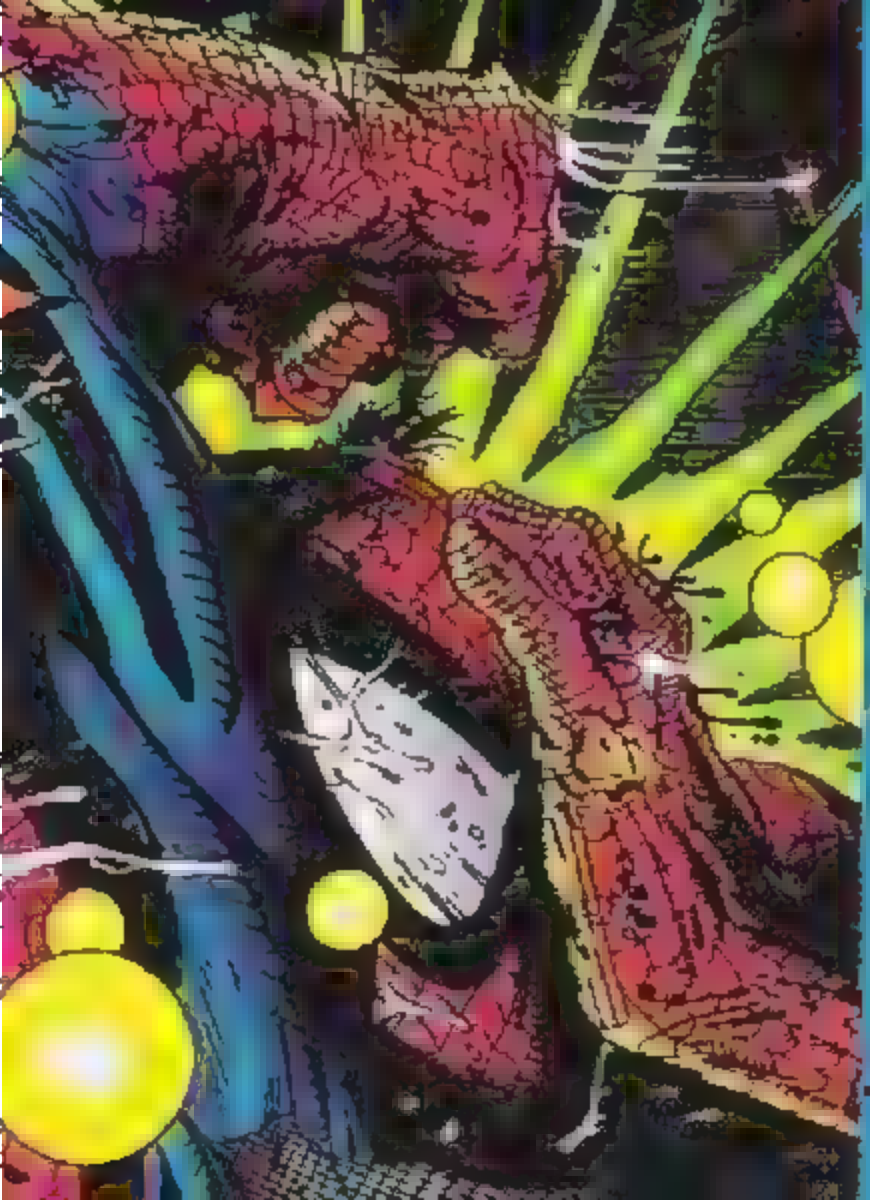
The McFarlane Era

SPIDER-MAN

18-TRASHED

Spider-Man finally gets to rest, surrounded by debris and trash of the city. The Lizard returns to the female stranger, sitting at her feet.

SPIDER-MAN and all [illegible] Marvel [illegible] Group. All rights reserved. [illegible]



The McFarlane Era

SPIDER-MAN

19-DAZED

Spider-Man becomes conscious, still fighting the agony and pounding caused by the poison. He tries to rise to his feet and return to the safety of his home and wife.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All rights Reserved. Produced by Jim Lee Images Studio Black Ne[illegible]

The McFarlane Era

SPIDER-MAN

20-THE PAST

From the darkness a voice speaks. As Spider-Man raises his head, he questions his sanity when he sees a resurrected foe with the Lizard.

SPIDER-MAN No. 5 © 1991 Marvel Entertainment Group, Inc. All Rights Reserved. Printed in the USA. Marvel & Brain No. 1750

The McFarlane Era

SPIDER-MAN

21-DRUGGED

Kraven, the man who has assumed and abused Spider-Man's identity, the hunter who had killed himself has returned from the grave.

The McFarlane Era

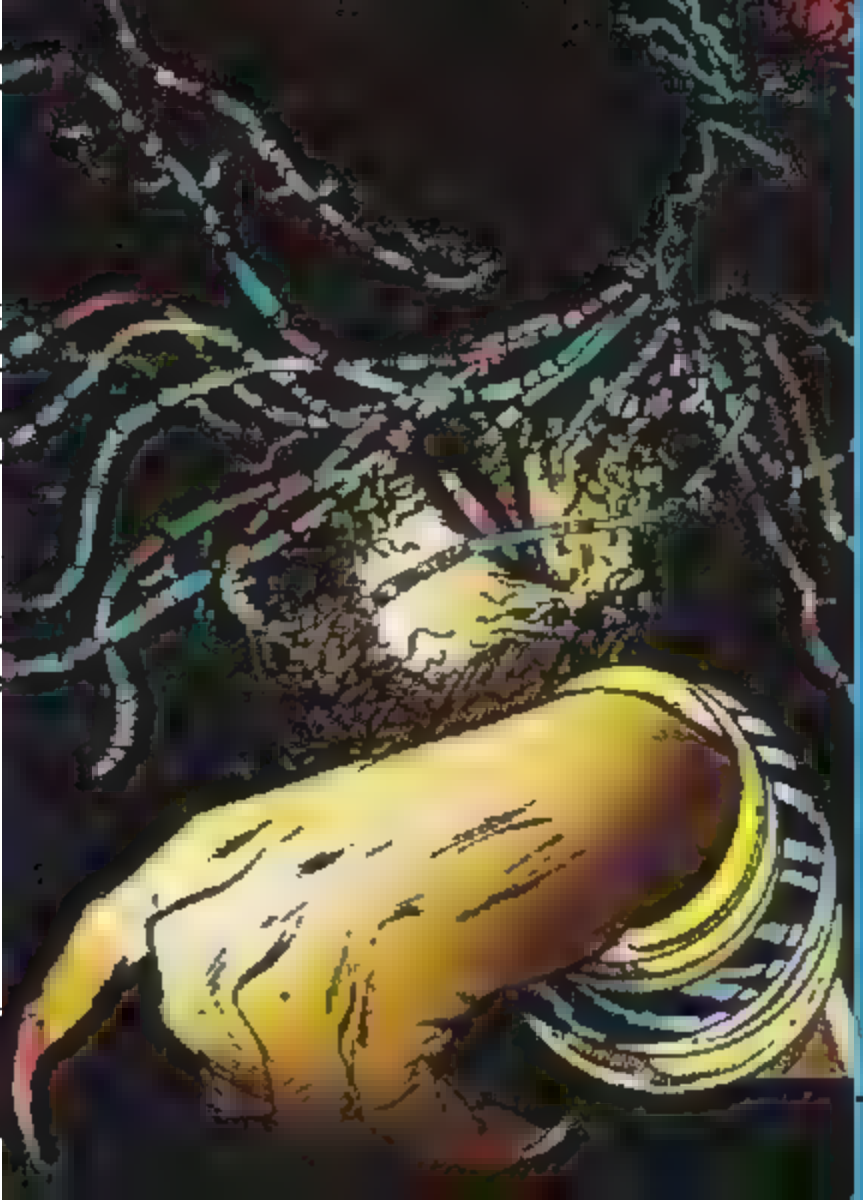
SPIDER-MAN

22-KRAVEN

Spider - Man

fights for his sanity as he sees through the illusion of Kraven's form and reveals the female stranger concealed beneath it by ancient incantations. The female commands the Lizard to pick-up Spider-Man as they go back to her abode, which was Kraven's last home.

SPIDER-MAN ... Marvel ... All Rights ... Printed in ...



The McFarlane Era

SPIDER-MAN

23-THE WITCH

female finally reveals her intent as she speaks of her past. A Caribbean voodoo witch, she met Kroven the Hunter years ago and, before he left, they become lovers. Now her passion is for evil and her quest is for souls, and she wants The mysterious Spider-Man's.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group Inc. All Rights Reserved. Produced by Comic Images Saddle Brook NJ 07662

The McFarlane Era

SPIDER-MAN

24-ONCE AGAIN

Knowing already that the bloodthirsty lizard cannot be killed, Spiderman must somehow do the impossible and stop this insanity.

SPIDER-MAN ™ & © 1999 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Studio Brook, Inc. ©1992

The McFarlane Era

SPIDER-MAN

25-EXPLOSION

Summoning up his strength, Spider-Man breaks his bonds and knocks over ceremonial firepots that ignite ruptured gas lines causing Kraven's building to explode.

SPIDER-MAN ™ & © 1996 Marvel Entertainment Group, Inc. All rights reserved. For Questions or Comments, write to: Marvel Direct, Inc. 387 Park Avenue South, New York, NY 10016

The McFarlane Era

SPIDER-MAN

26-CRAWLING OUT

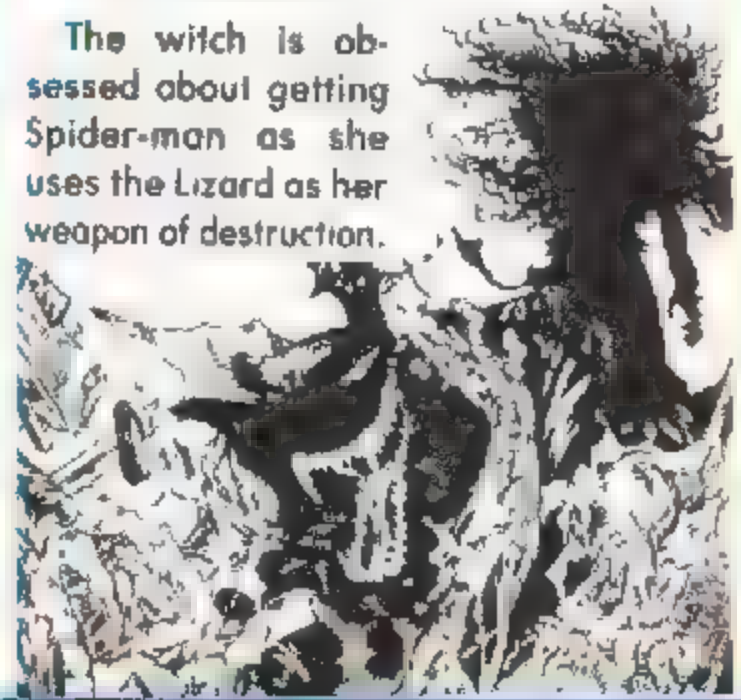
The explosion did not kill the three tenants of Kraven's old home, as Spider-man crawls down from the broken rafters. Below, the witch and the Lizard arise from the build ing's debris.

The McFarlane Era

SPIDER-MAN

27-VOODOO

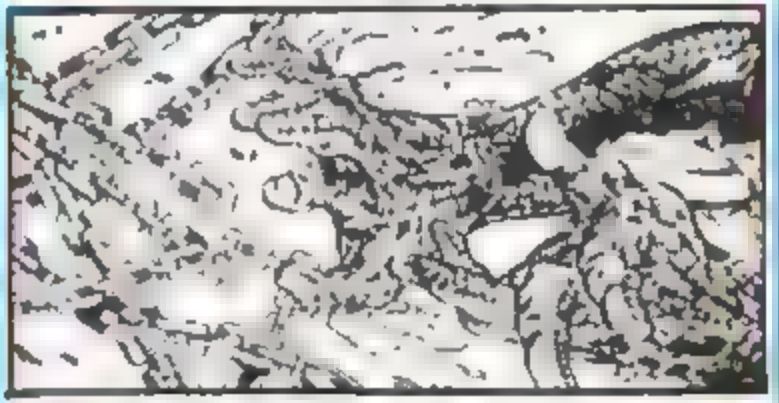
The witch is obsessed about getting Spider-man as she uses the Lizard as her weapon of destruction.



SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images and Todd McFarlane Productions

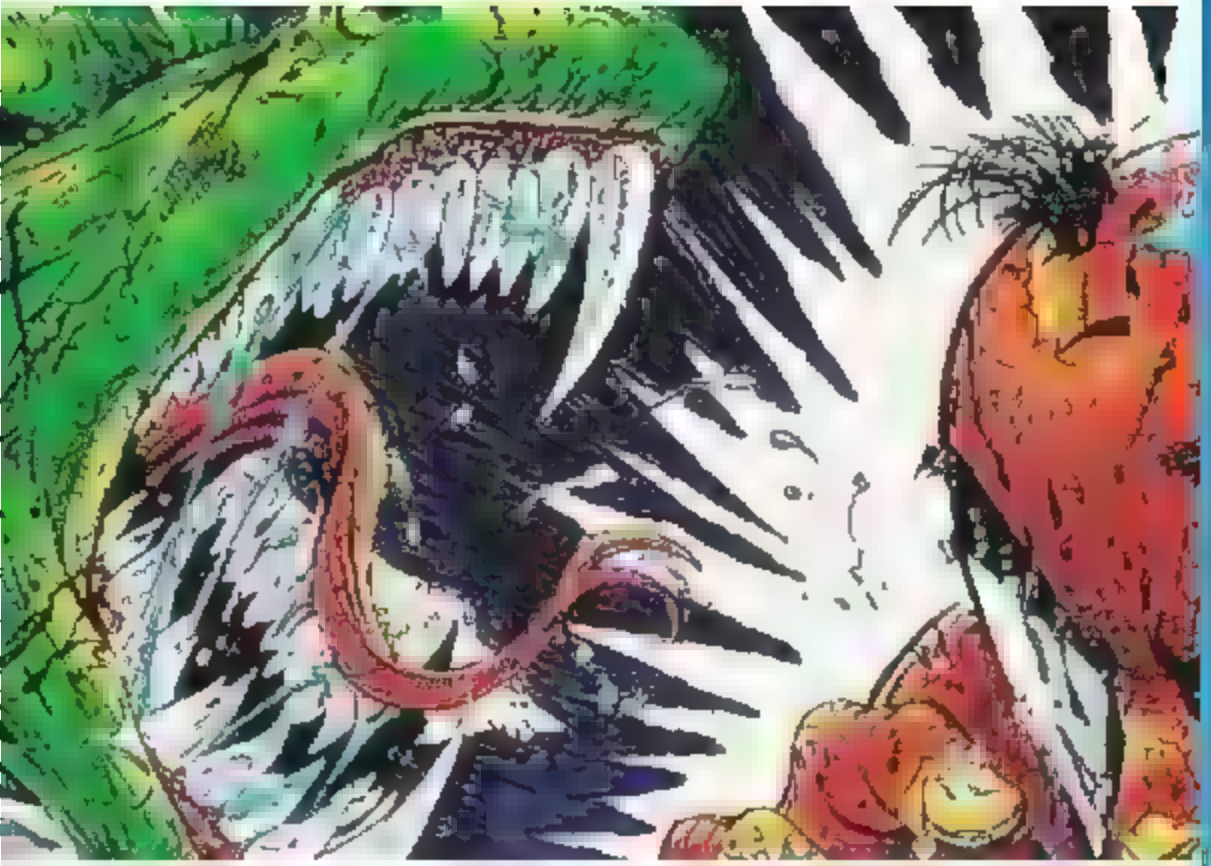
The McFarlane Era

SPIDER-MAN



28-LAST TIME

Rocked with pain, with every ounce of strength Spider-Man hurls steel chains breaking the Lizard's neck, putting him to rest a final time.



The McFarlane Era

SPIDER-MAN

29-DEATH

After the Lizard's death, the witch brings the ruins of Kraven's tattered building down upon herself avoiding a confrontation with the police.

SPIDER-MAN TM & © 1999 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Curtis Images and Brian M. Post

The McFarlane Era

SPIDER-MAN

30-HOME

With the battle over, Peter returns Parker home. Spider-Man is alive. The spider has won over the lizard.

SPIDER-MAN TM & © 1993 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07663

The McFarlane Era

SPIDER-MAN

BY-ANOTHER TIME

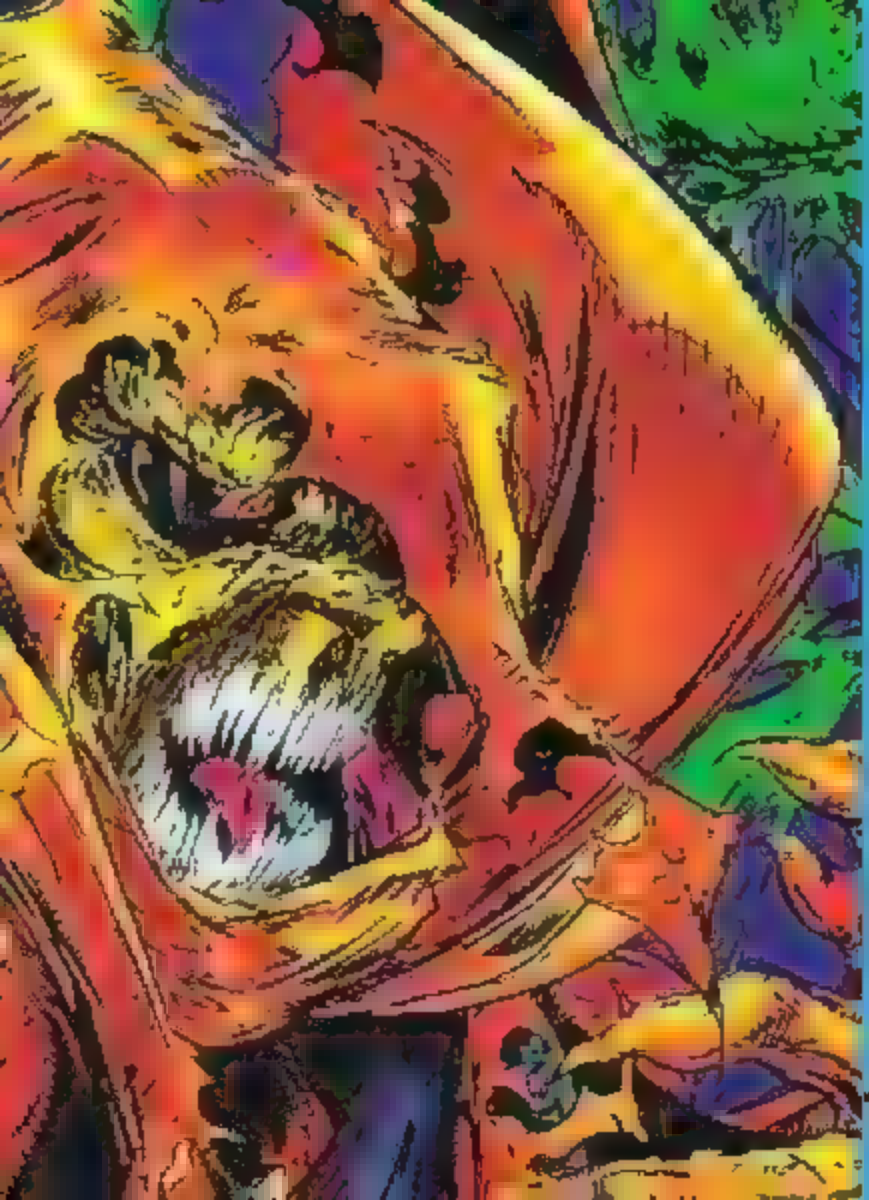
Somewhere in the river of time, the dark waters of the future explode as a reptilian claw breaks the surface, to "rise above it all."

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All rights Reserved. Produced by Comic Images and Todd Brook, Inc. ©1992

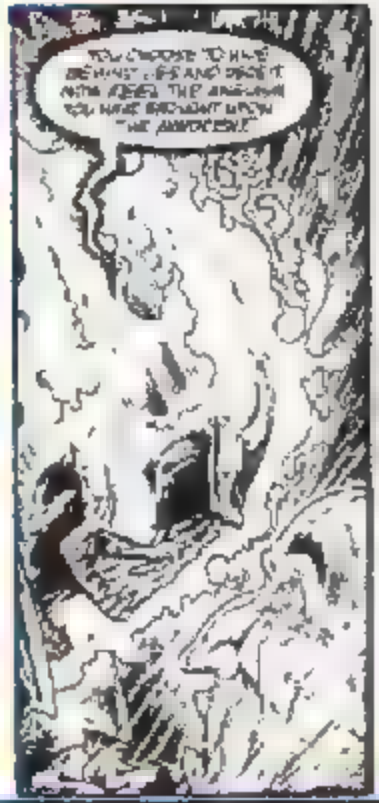
The McFarlane Era SPIDER-MAN

32-DARK DAYS

In a dark warehouse the villain known as the "Hobgoblin" peels off his deformed, hideous scarred mask to reveal a face with the same disfigured features



The McFarlane Era SPIDER-MAN



33-HOBGOBLIN

In Brooklyn, the Spirit of Vengeance, the Ghost Rider, is serving his own form of justice on a kiddie-porn maker.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

34-HEADING OUT

Heading out to face another day, Spider-man will be caught in a battle between friend and foe.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

35-TUNING IN

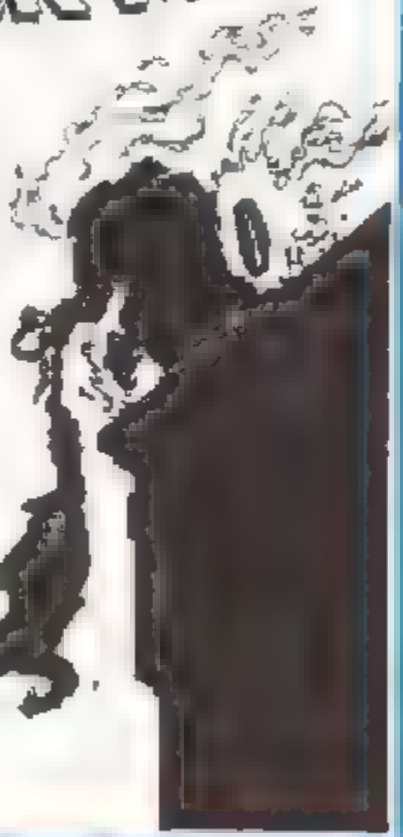
On the news that evening, Spider-Man learns of the deaths and injuries caused by Hobgoblin. From street contacts, Spider-Man learns the whereabouts of Hobgoblin's hide-out.

The McFarlane Era

SPIDER-MAN

36-GHOST RIDER

On the other side of town, the Ghost Rider extracts the location of the Hobgoblin from a local street criminal.



SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, 109 The Plaza, NY 10960

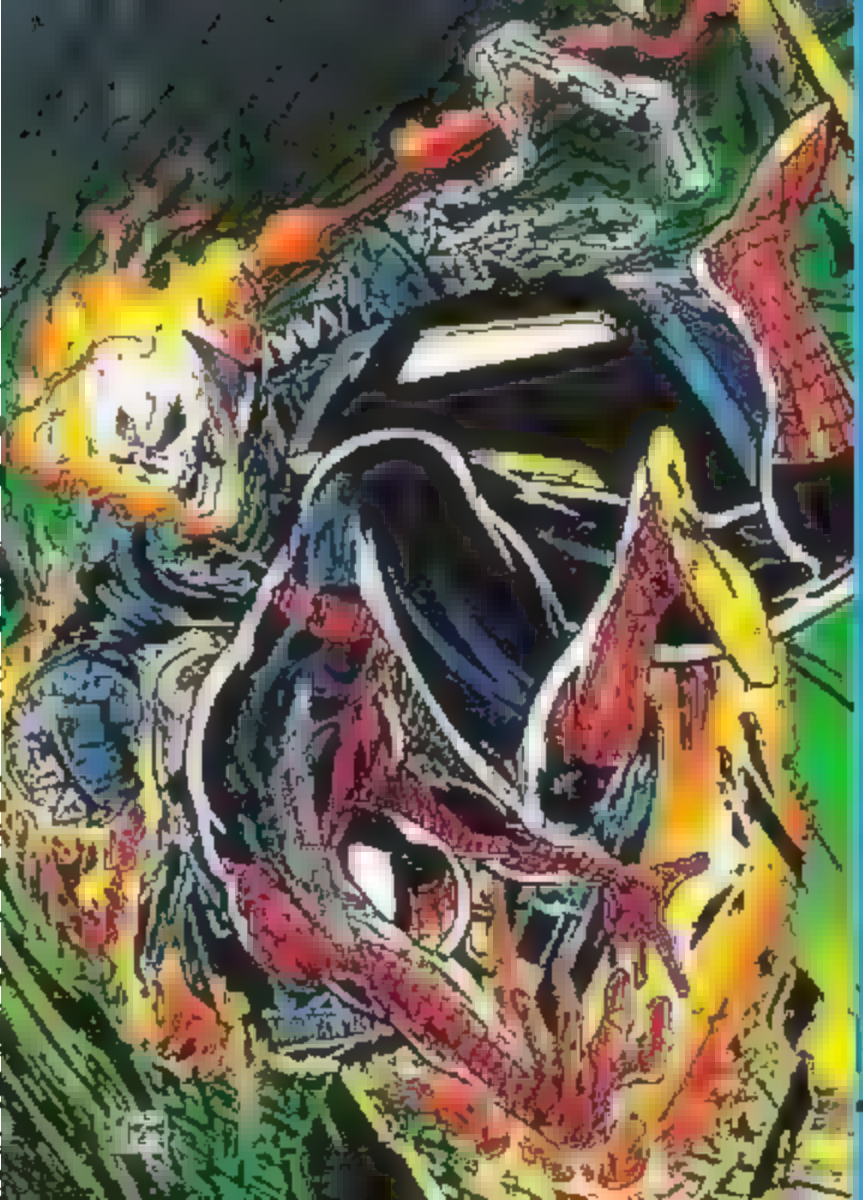
The McFarlane Era

SPIDER-MAN

37-THE KID

Spider-Man finds that Hobgoblin has shown the kidnapped child his own type of redemption, by deforming half the boy's face to appear like his own.

SPIDER-MAN TM & © 1990 Marvel Entertainment Group, Inc. All rights reserved. Printed in [illegible]



The McFarlane Era

SPIDER-MAN

38-TEAM UP

The Hobgoblin sees the Web-Slinger as the Spider-Devil and the Ghost Rider as Lucifer. The Hobgoblin feels thwarted from spreading his deadly horror to the masses.

SPIDER-MAN TM & © Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 1562

The McFarlane Era

SPIDER-MAN

39-BUSTING IN

Twelve people have been killed by the Hobgoblin. The Ghost Rider will not allow society to live in fear of those who prey upon the weak, as he hurls down the Hobgoblin.

SPIDER-MAN TM & © 1996 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

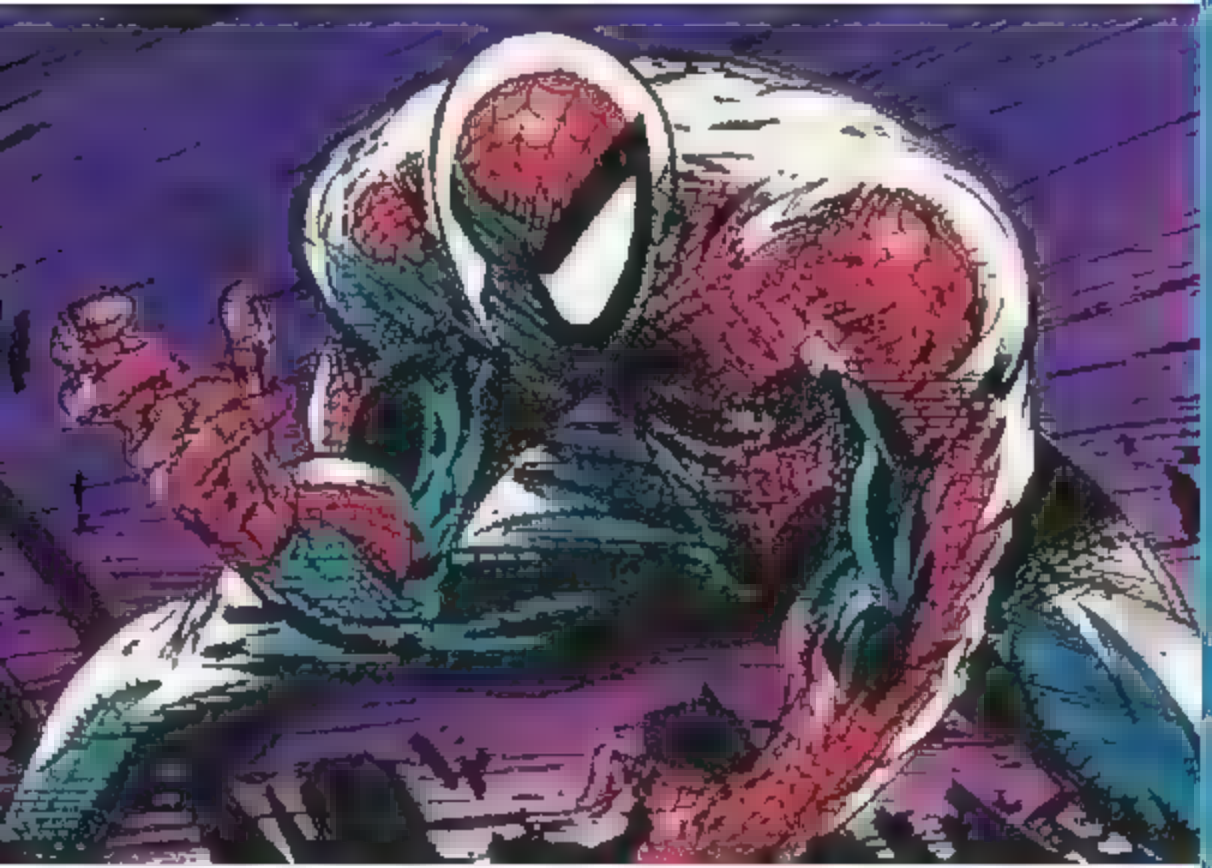
The McFarlane Era

SPIDER-MAN

AO-SPIRIT OF VENGEANCE

When innocent blood is spilled, a spirit of vengeance is born, and the human, Danny Ketch, finds himself transformed into the Ghost Rider.

SPIDER-MAN TM & © 1991 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Book Creations, Inc. & Al Milgrom.



The McFarlane Era

SPIDER-MAN

41-READY

The arachnid superhero crouches, preparing himself for action.

SPIDER-MAN and all related characters TM & © 1995 Marvel Entertainment Group, Inc. All rights reserved. Produced by Todd McFarlane Productions, Inc. Printed in Canada.

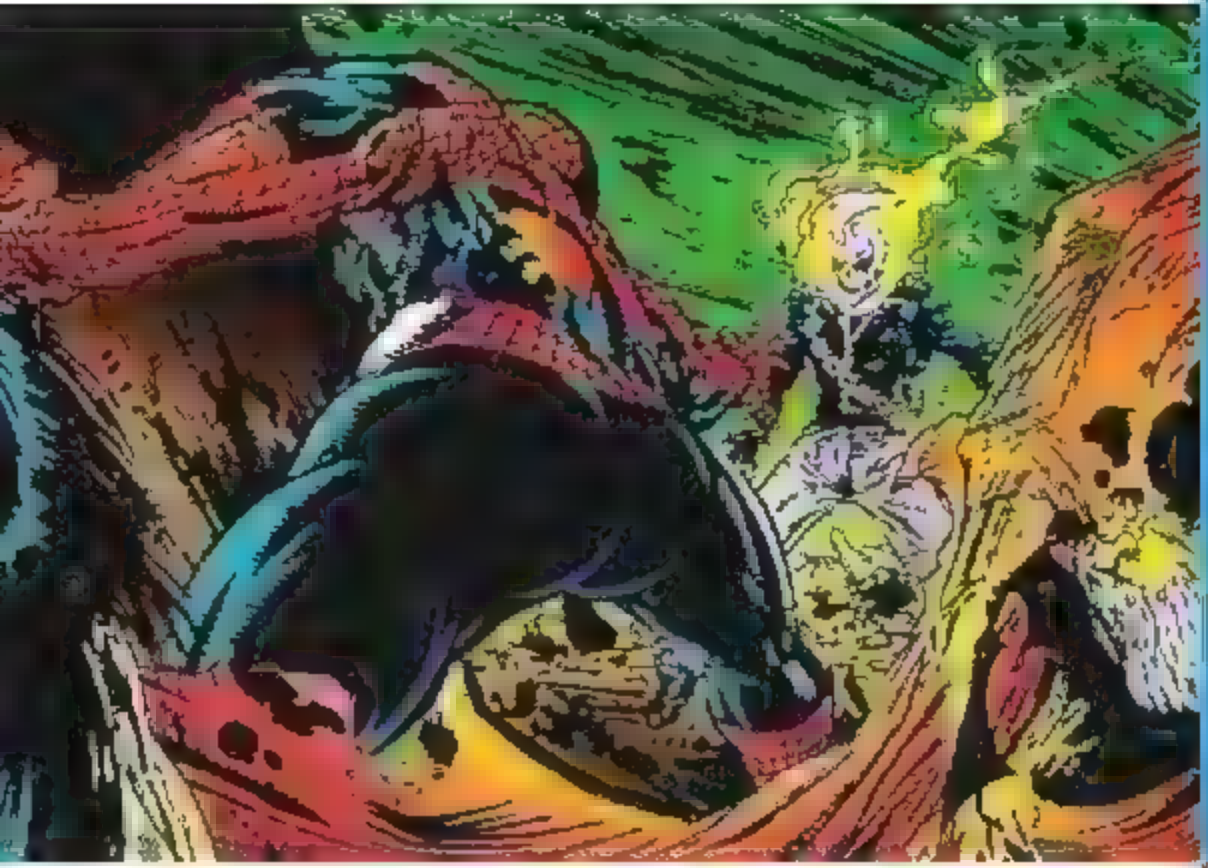
The McFarlane Era

SPIDER-MAN

42-FIRE CREATURE

The Hobgoblin calls upon a fire creature to attack the Ghost Rider. Spider-Man's concern is for the boy's safety as the other two battle recklessly and uncaringly about others in the area.

[illegible] Rights Reserved [illegible]



The McFarlane Era

SPIDER-MAN

43-STOP THIS

Spider-Man bursts forth, breaking Ghost Rider and Hobgoblin apart. He reminds the Spirit of Vengeance that they are there to protect the innocent. With the Hobgoblin knocked unconscious, the Ghost Rider leaves.

SPIDER-MAN TM & © 1996 Marvel Entertainment Group, Inc. All Rights Reserved. Printed by Color Magnetics, Scottsdale, Arizona.

The McFarlane Era

SPIDER-MAN

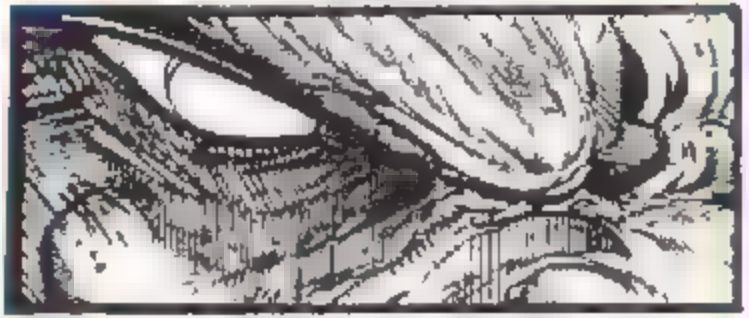
44-PERCEPTIONS

Sent out on a routine story about a conflict between loggers and environmentalists, a local reporter's story was supposed to cover the protection of thousand-year old trees in Canada.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All rights Reserved. Produced by Comic Images, Jackson Square, NJ 07662

The McFarlane Era

SPIDER-MAN



45-FOLKLORE

Out of the thousand -year-old forest came a legend based on folklore, which would divert everyone's attention. Seen by a reporter, a large white animal, which walked upright left a dead, decayed body of a missing boy on the road. The hunt began for a child murdering "Bigfoot."

SPIDER-MAN The 2 [illegible] Marvel Entertainment Group, Inc. All Rights Reserved.

The McFarlane Era

SPIDER-MAN

46-HANGING OUT

In New York, Spider-Man has interrupted another robbery in progress. In his own special style, Spider-Man gets a confession.

SPIDER-MAN #46 © 1992 Marvel Entertainment Group, Inc. All rights reserved. Produced by Marvel Images Studio. Printed in the USA.

The McFarlane Era

SPIDER-MAN

First DAILY BUGLE 30¢

BIGFOOT EATS CHILD

THE GLOBE AND MAIL

Victim Consumed

47-J.J. JAMESON

A second dead boy is found as hysteria and fear cover the community. "Bigfoot" continues to be blamed.

SPIDER-MAN TM & © 1994 Marvel Entertainment Group, Inc. All rights Reserved. Produced by Todd McFarlane Productions, Inc. Image Comics, Inc. Portland, OR 97222

The McFarlane Era

SPIDER-MAN

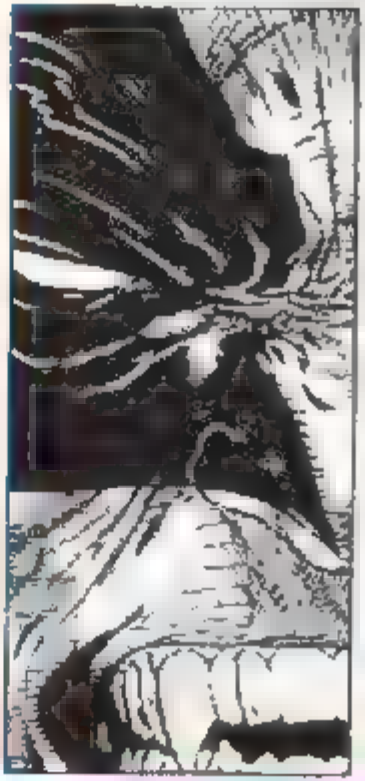
48-MURDER

A second dead boy is found as hysteria and fear cover the community. "Bigfoot" continues to be blamed.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed by Colour Images Scotland © 1992

The McFarlane Era

SPIDER-MAN



49-WOLVERINE

Rumors begin to fly. "Bigfoot is everywhere, maybe there is more then one!" Many animals of the woods become victims of paranoid citizens. Wolverine intervenes for the sake of the animals who are innocently being killed by panicked residents.

SPIDER-MAN #49 © 1993 Marvel Entertainment Group Inc. All rights Reserved. Produced by Comic Images Saddle Brook NJ 07662

The McFarlane Era

SPIDER-MAN

50-THE MYSTERY

Out of fear, hunters are shooting everything in the woods wanting to be the one who shoots "Bigfoot." They will be surprised at what type of animal lurks in the forest hunting the hunters.

[illegible] Rights Reserved. Marvel and Spider-Man are trademarks of [illegible]

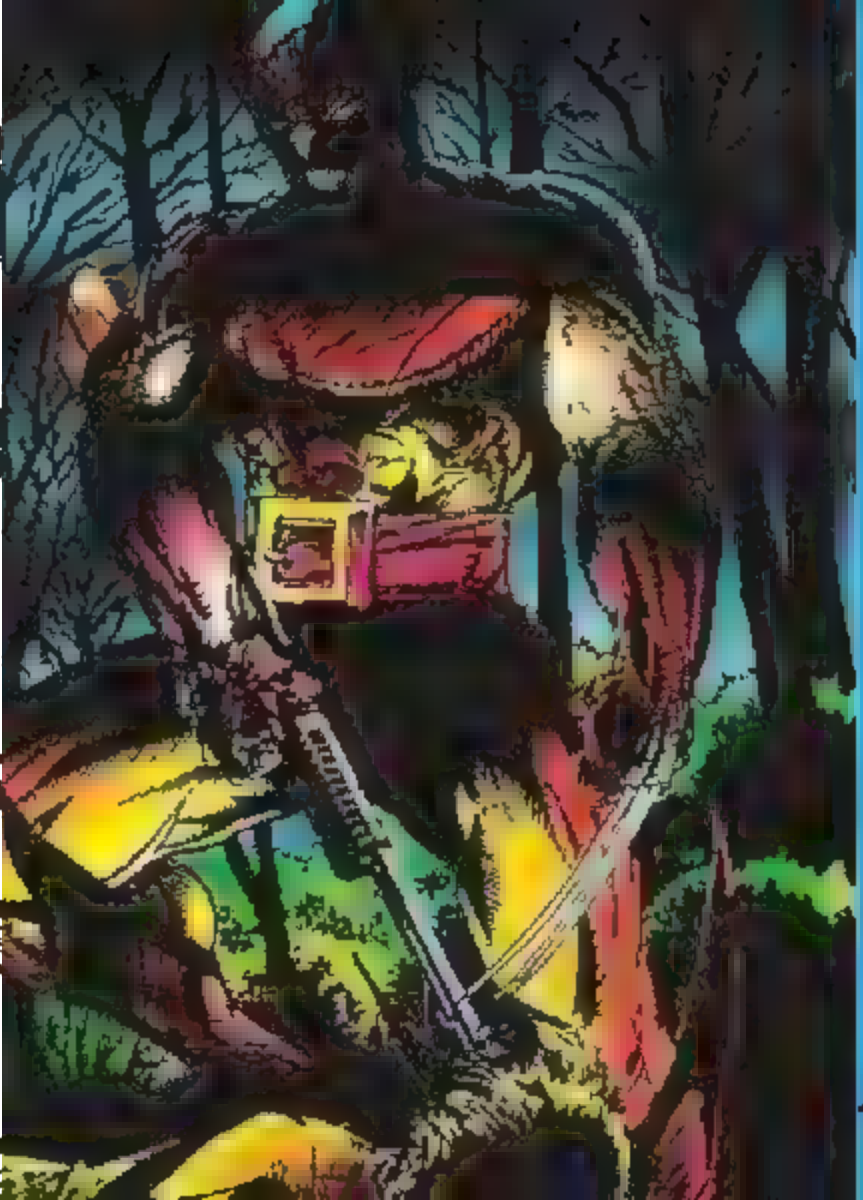
The McFarlane Era

SPIDER-MAN

51-GOT'CHA

Wolverine has come to Canada to solve the mystery of "Big-foot" and try to curb the senseless killing of innocent animals.

SPIDER-MAN ™ & © 1995 Marvel Entertainment Group Inc. All Rights Reserved. Produced by Todd McFarlane Productions, Inc. and Todd & Brian Nicholas.



The McFarlane Era

SPIDER-MAN

52-THE HUNTER

Wolverine captures a hunter, and in a threatening tone, tells the hunter to inform his friends that the killing of the forest animal is wrong and must end

SPIDER-MAN TM & © 1993 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by [illegible] Copyright Santa Ana, CA 92867

The McFarlane Era

SPIDER-MAN

53-THE MYTH

Peter Parker learns from the locals that the Bigfoot creature is actually named after an Indian myth called "Wendigo" who is a human being cursed with a creature's spirit and body.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All rights reserved. Produced by Comic Images, Sadd e Brook, NJ 07663

The McFarlane Era

SPIDER-MAN

54-INVESTIGATION

Wolverine begins to investigate the scene where the first boy was found. He senses that the Wendigo is back, as he finds more bodies.

SPIDER-MAN TM & © 1997 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Todd & Brock, Inc. (Tebz)

The McFarlane Era

SPIDER-MAN

55-SHOT

Hunters find the Wendigo, and one puts a bullet in him.

The McFarlane Era

SPIDER-MAN

36-INTO THE WOODS

Like a wounded animal backed into a corner, the Wendigo defends itself against six hunters who think they have found what has been killing their children.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

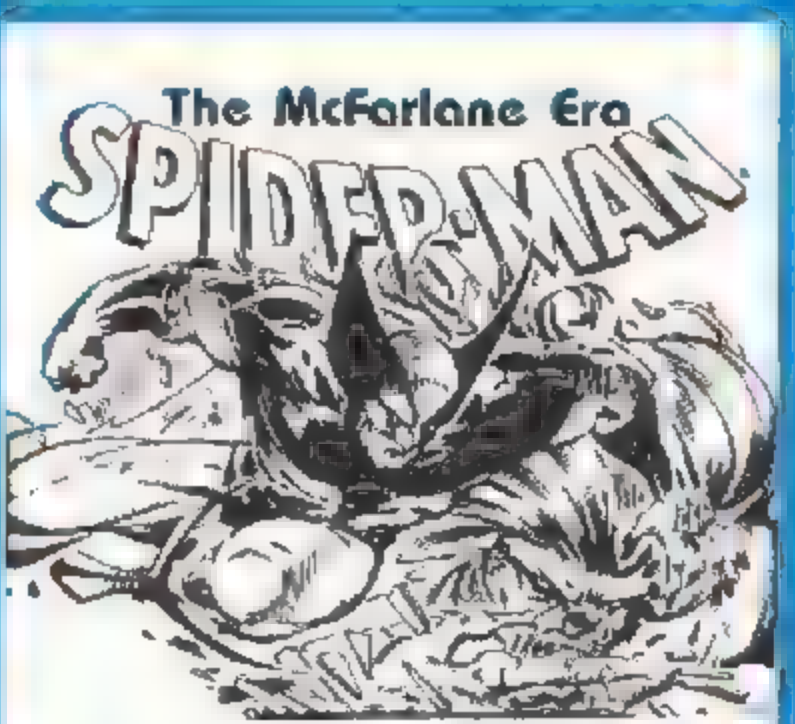
57-WOUNDED

Even with a bullet in its body, the Wendigo is about to strike the fallen hunter. Wolverine pounces out of the bush and scoops the intended victim from the fatal blow.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN



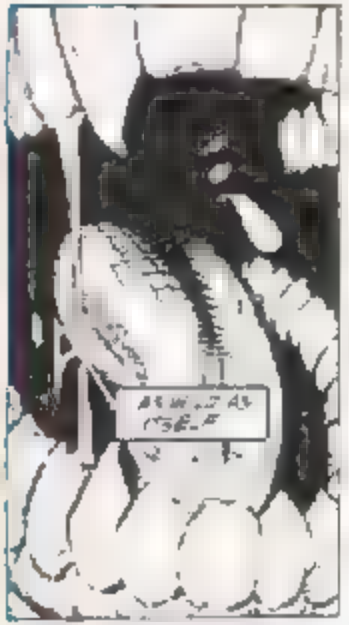
58-WENDIGO

As the rescued hunter runs to safety, Wolverine physically distracts the Wendigo, and, trying not to hurt him, Wolverine keeps his claws retracted.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Todd McFarlane Productions, Inc. Published by Todd Publishing

The McFarlane Era

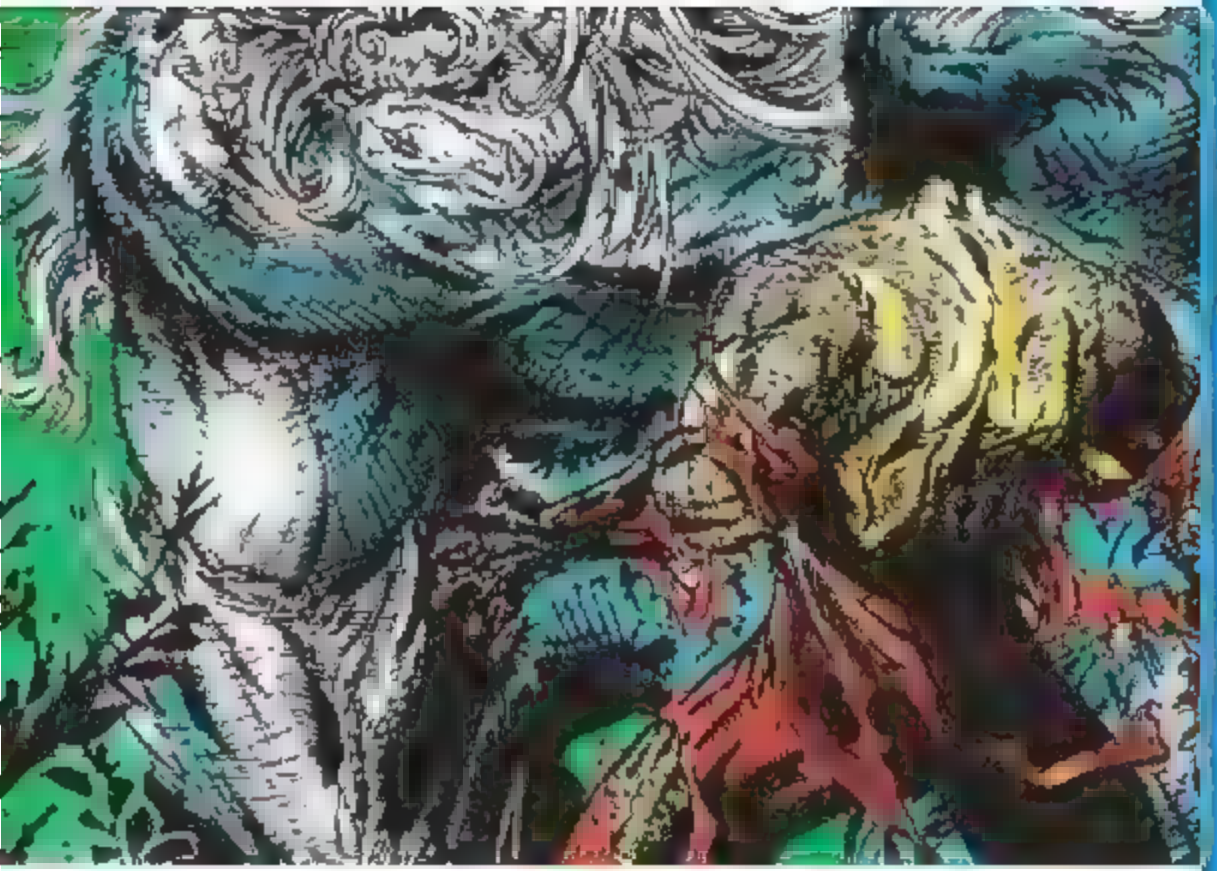
SPIDER-MAN



39-PRIMAL

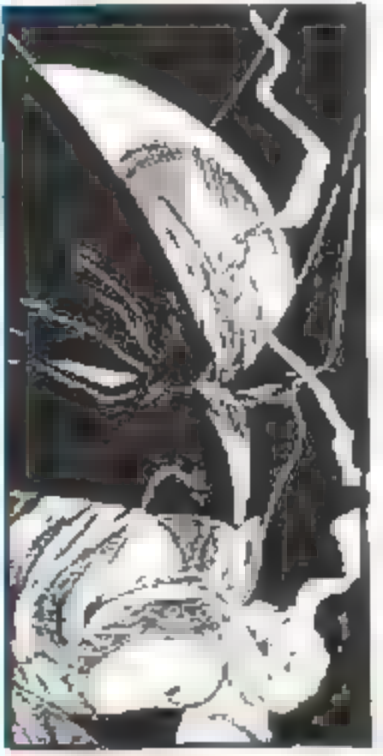
With an animalistic scream that lasts 30 seconds, Wolverine, displays his savage nature and rips his costume apart. It may have been Wolverine's display, or perhaps the creature may have lost too much blood, or he is just sick of humans, but the Wendigo just turns and leaves.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All rights reserved. Published by Marvel Comics. Spidey Bricks No. 39



The McFarlane Era

SPIDER-MAN



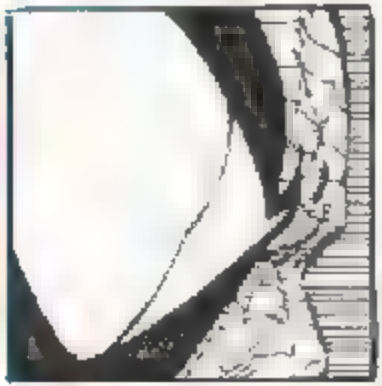
60-TIME TO GO

Wolverine heads to town to try to straighten up the mess which has transpired. He runs into Spider-Man and they trade information. Wolverine switches to his older costume in an attempt to remind himself of when he first met Wendigo.

SPIDER-MAN ™ & © 1999 Marvel Entertainment Group, Inc. All Rights Reserved. Printed in the U.S.A. Images © 1999 Todd McFarlane Productions, Inc.

The McFarlane Era

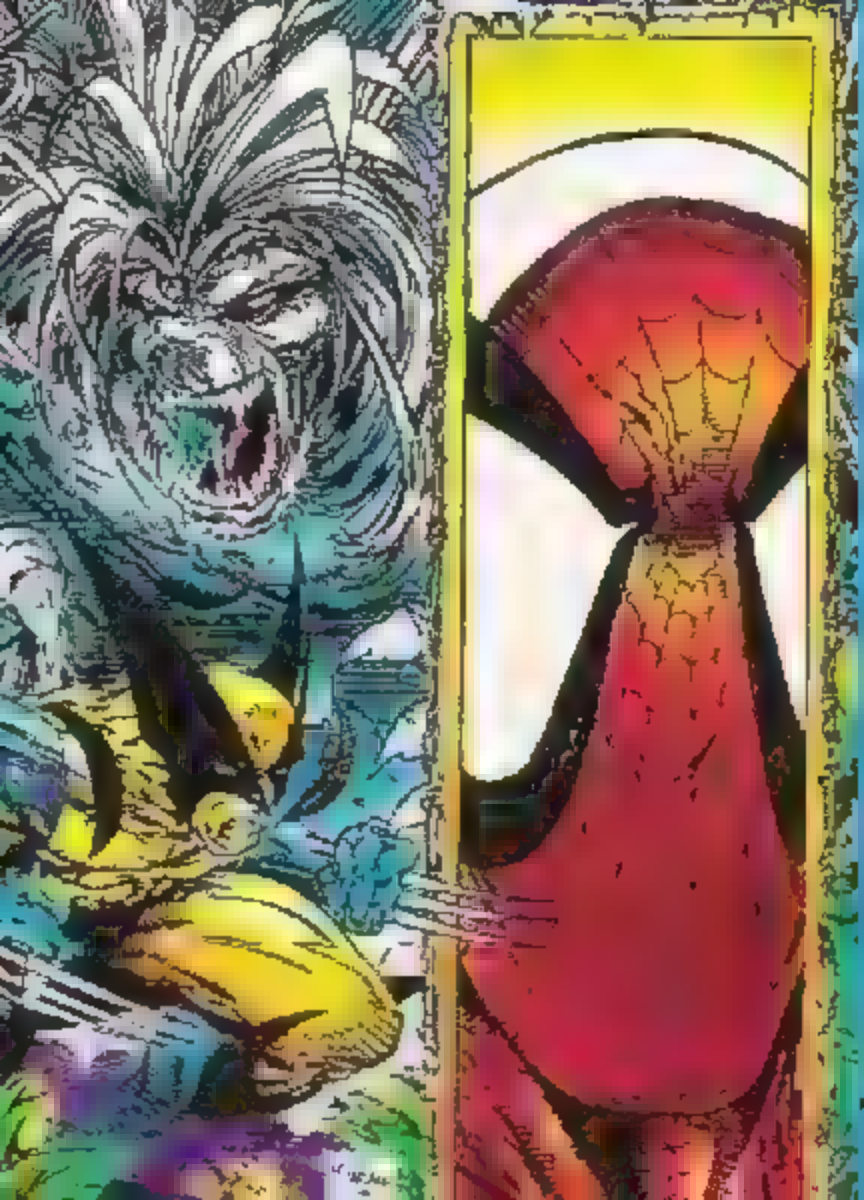
SPIDER-MAN



61-CRIME FIGHTERS

Wolverine wants Spider-Man to let the townspeople know that the killer is in town and not in the woods. Wolverine goes back to the sites were the boys were killed, finding the same human scent at both sites. The Wendigos scent, however, was not present. Wolverine's concern for the animals and Spider-Man's feeling for the victimized children bring the two crime fighters together to catch a murderer.

SPIDER-MAN TM & © 1999 Marvel Entertainment Group, Inc. All Rights Reserved. Trade dress and logo design TM & © 1999 Todd McFarlane Productions, Inc.



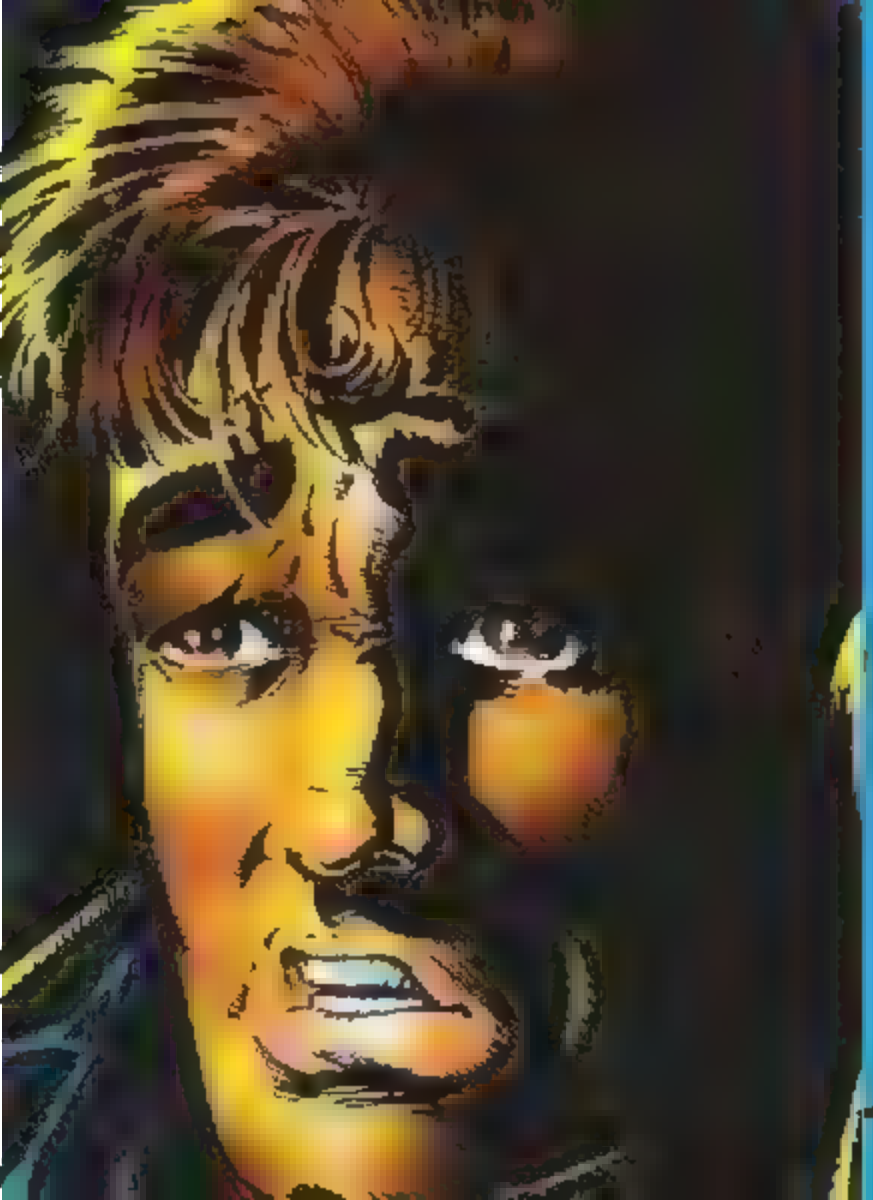
The McFarlane Era

SPIDER-MAN

62-EVIDENCE

Wolverine finds the Wendigo in the deep woods down in a stream, unconscious from the bullet wound he received earlier.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Todd McFarlane Productions, Inc. Image 7602

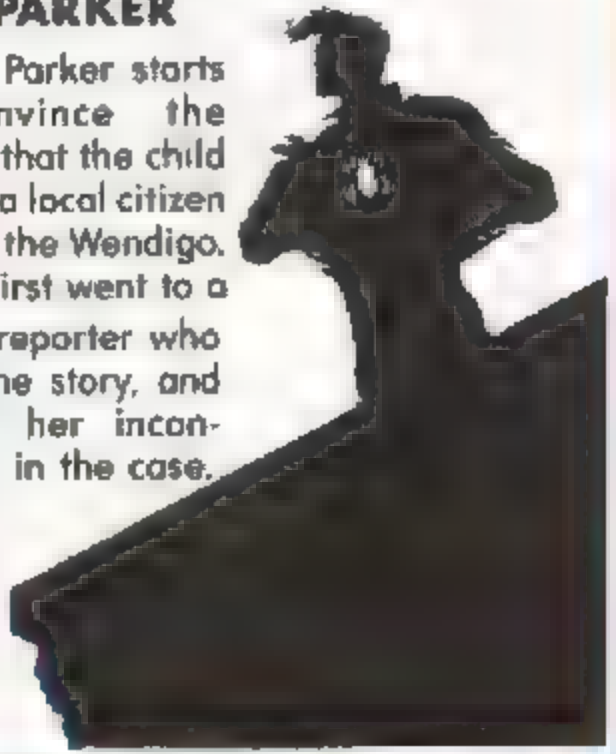


The McFarlane Era

SPIDER-MAN

63-PARKER

Peter Parker starts to convince the citizens that the child killer is a local citizen and not the Wendigo. Parker first went to a female reporter who broke the story, and showed her inconstancies in the case.



SPIDER-MAN TM & © 1997 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images Seattle Branch [illegible]

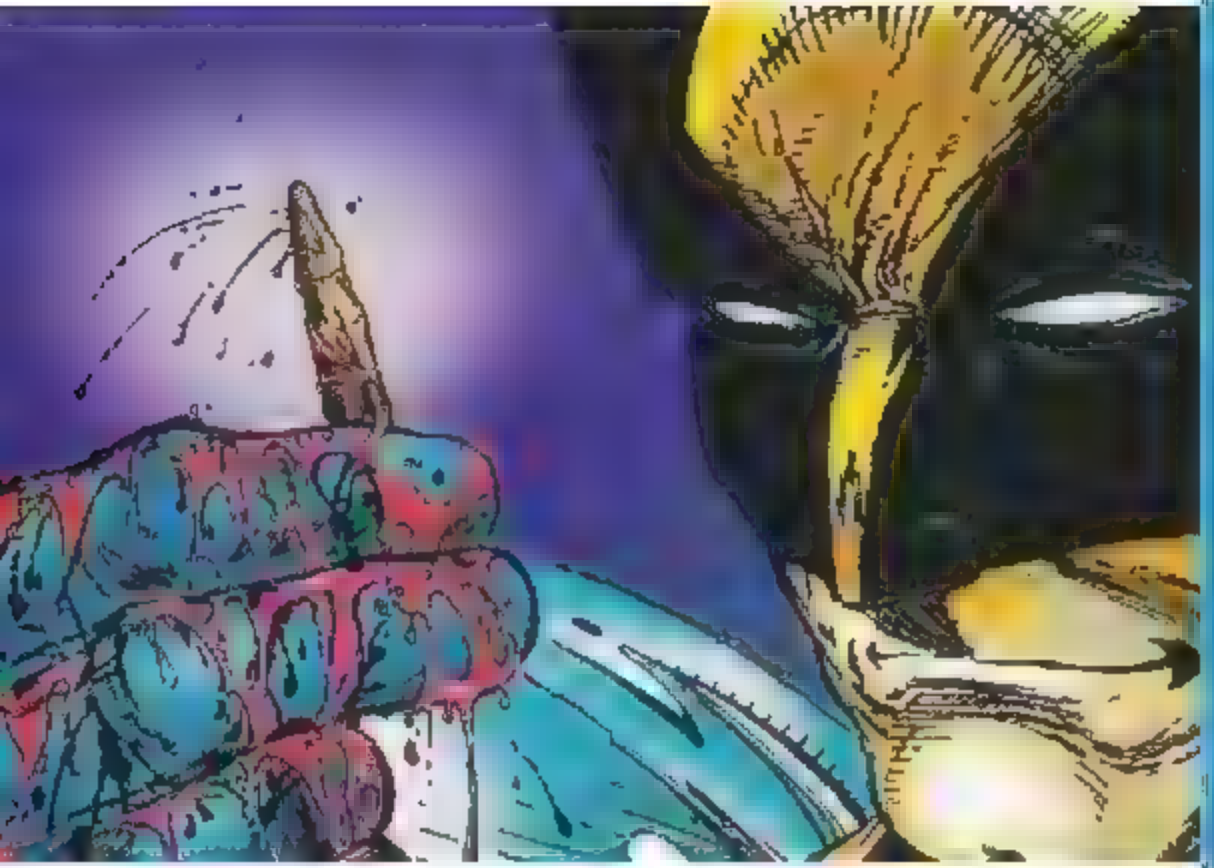
The McFarlane Era

SPIDER-MAN

64-HURT

With the use of herbs and roots Wolverine gets Wendigo's wound to stop bleeding and then he preceded to numb the area. Using one of his claws, Wolverine extracts the bullet. Making sure Wendigo's wound is clean, Wolverine waits impatiently for Spider-Man to return with news from town.

SPIDER-MAN ™ & © 1996 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by [illegible] Studios, Sort of Books, Inc. 1996



The McFarlane Era

SPIDER-MAN

65-THE BULLET

Wendigo awakens after the operation with a new sense of trust in Wolverine. If Wolverine could find another victims body, it could be the last piece of evidence needed to solve the case. Together, Wolverine and Wendigo find what they need.

SPIDER-MAN #65 © 1996 Marvel Entertainment Group, Inc. All rights Reserved. Produced by Chromium Images. Scanned under 17 U.S.C. 1002

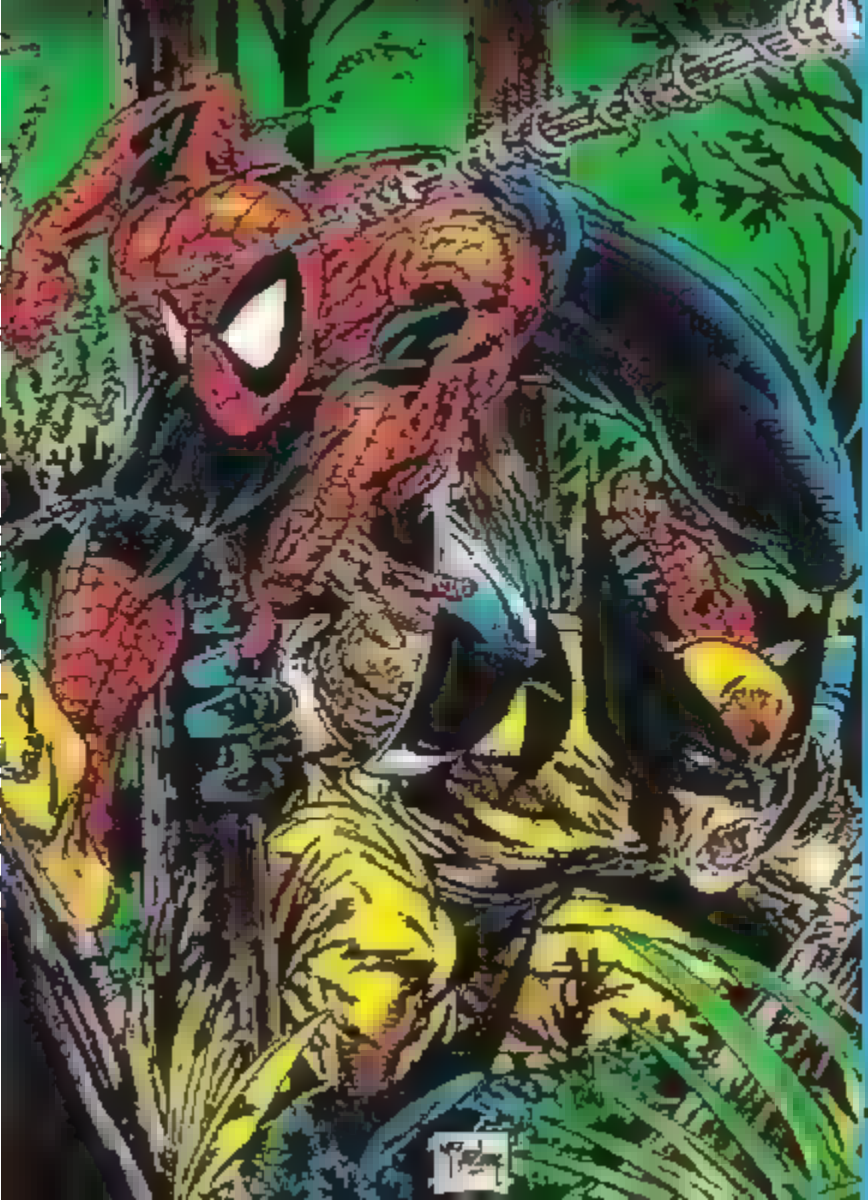
The McFarlane Era

SPIDER-MAN

66-PONDERING

A frustrated Spider-Man tries to ponder what to do next, since no one in town believes his story that the Wendigo did not kill the children. Spider-Man questions newspaper ethics, feeling that they print whatever it takes to sell papers, thus letting their sales dictate their ethics.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images. Todd & Brock, Inc. 17662



The McFarlane Era

SPIDER-MAN

67-TOGETHER

Spider-Man has failed to convince anybody about the truth of the murd ers. Now it is Wolverine's turn. While he goes into town, Wolverine leaves Spider-Man in the woods to care for Wendigo and the newly found murdered boy's decomposed corpse.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed in the U.S.A.

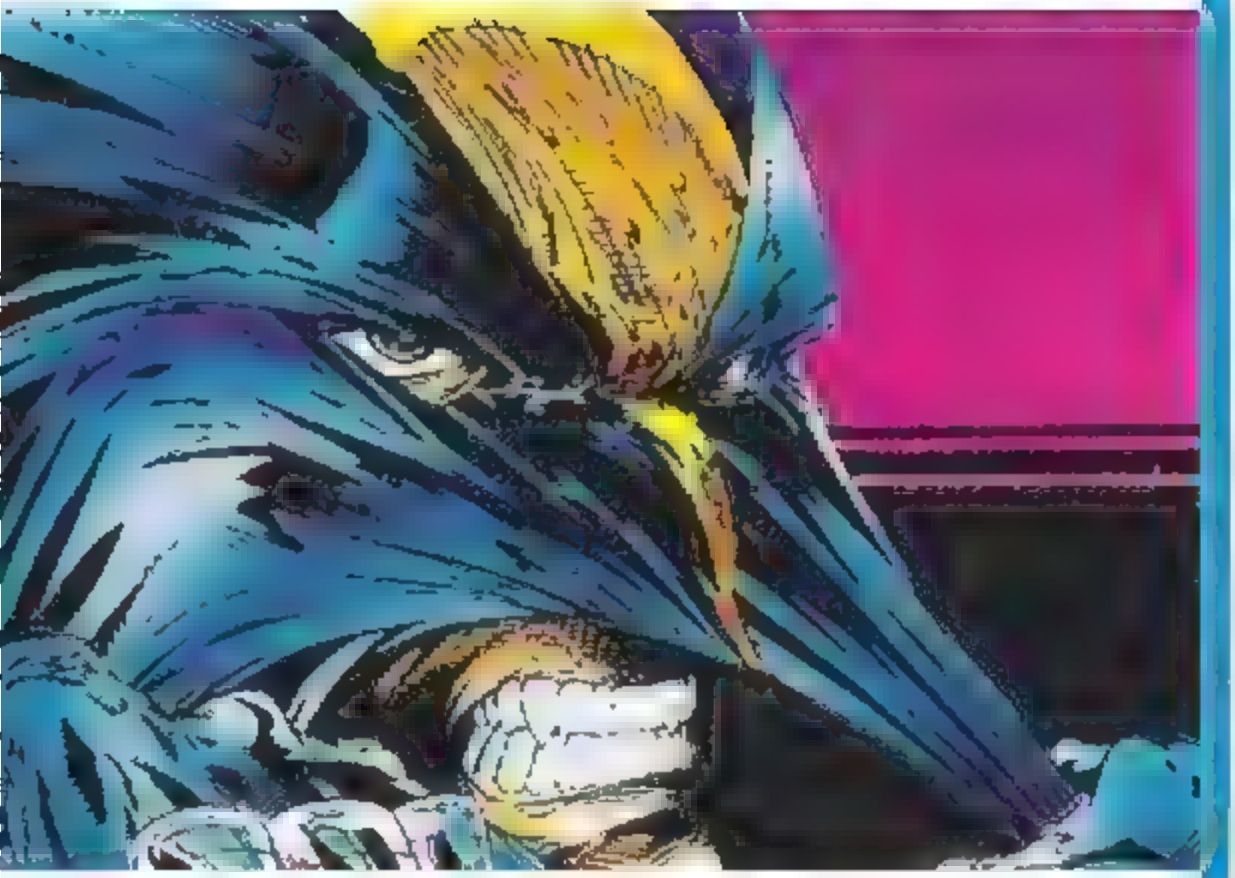
The McFarlane Era

SPIDER-MAN

68-STAY HERE

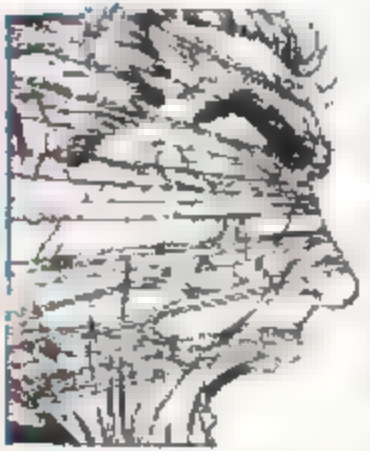
Wolverine wants to find the murderer by his scent and bring him back to the dead boy's body for a confession. He roams the nearby town until he matches the scent.

SPIDER-MAN #68 © 1996 Marvel Entertainment Group, Inc. All rights reserved. Used with permission.



The McFarlane Era

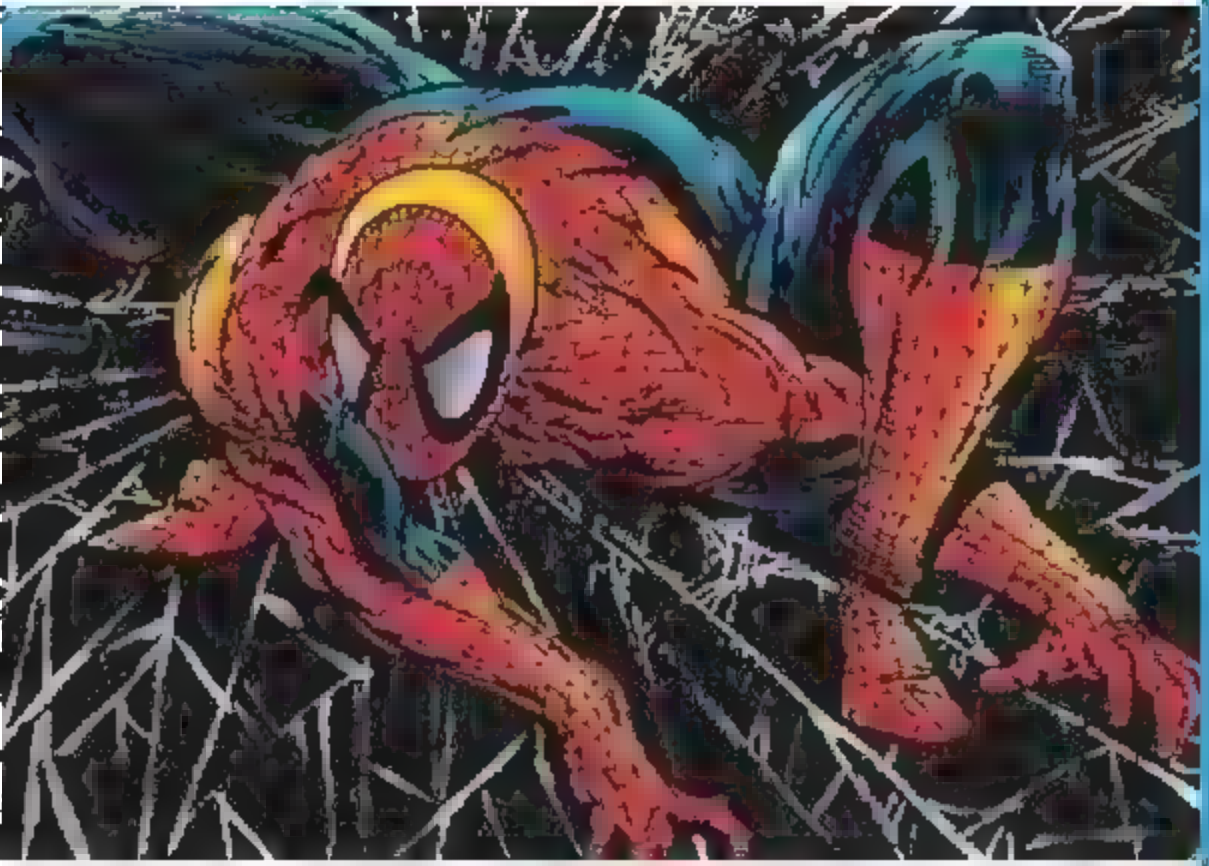
SPIDER-MAN



69-MASKED

A local tracker named Thorpe is sent out with a posse of six men, acting on a false sighting report of Wendigo sent in by Wolverine. With Spider-Man helping to distract the six men, Wolverine deals with Thorpe. The police inspector has also followed the false report into the woods.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed by Comic Images, Jacob E. Brook, New Jersey



The McFarlane Era

SPIDER-MAN

70-TRAPPED

On his way to Thorpe, Wolverine disarms and takes the inspector with him as a witness to Thorpe's confession. In a rage, Wolverine cannot control himself as he tears at the tracker. Turning to the inspector, Wolverine reveals that he knows he was the killer.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

71-SET-UP

With the Wendigo screaming from behind, the fearful inspector begins confessing, while Wolverine records it and gives the tape to tracker Thorpe who is faking injuries received from Wolverine. The inspector tries to escape, running blindly through the woods. By a twist of fate, the Inspector is shot and killed by hunters who were caught up in the hysteria of the boy's killings.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

72-SUB-CITY

Without the support of his wife, Spider-Man returns to wearing his black outfit.

SPIDER-MAN #5 © Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Jackson Brook, Inc. ©1995

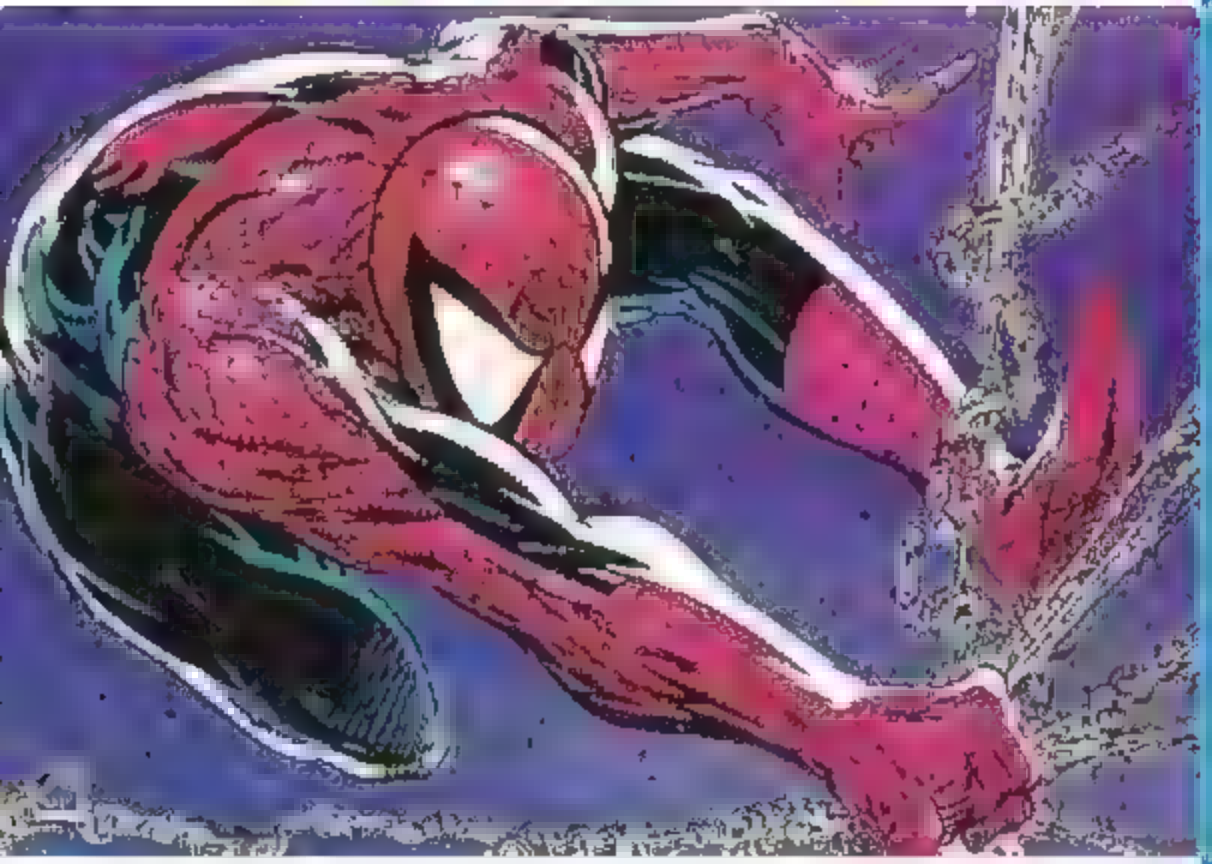
The McFarlane Era

SPIDER-MAN

73-KEEVER

From the sewers beneath New York City crawls a large hulking man looking for food for his leaders. The meal is to be a warm surface-dwelling human.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Middle Village, N.Y. 11379



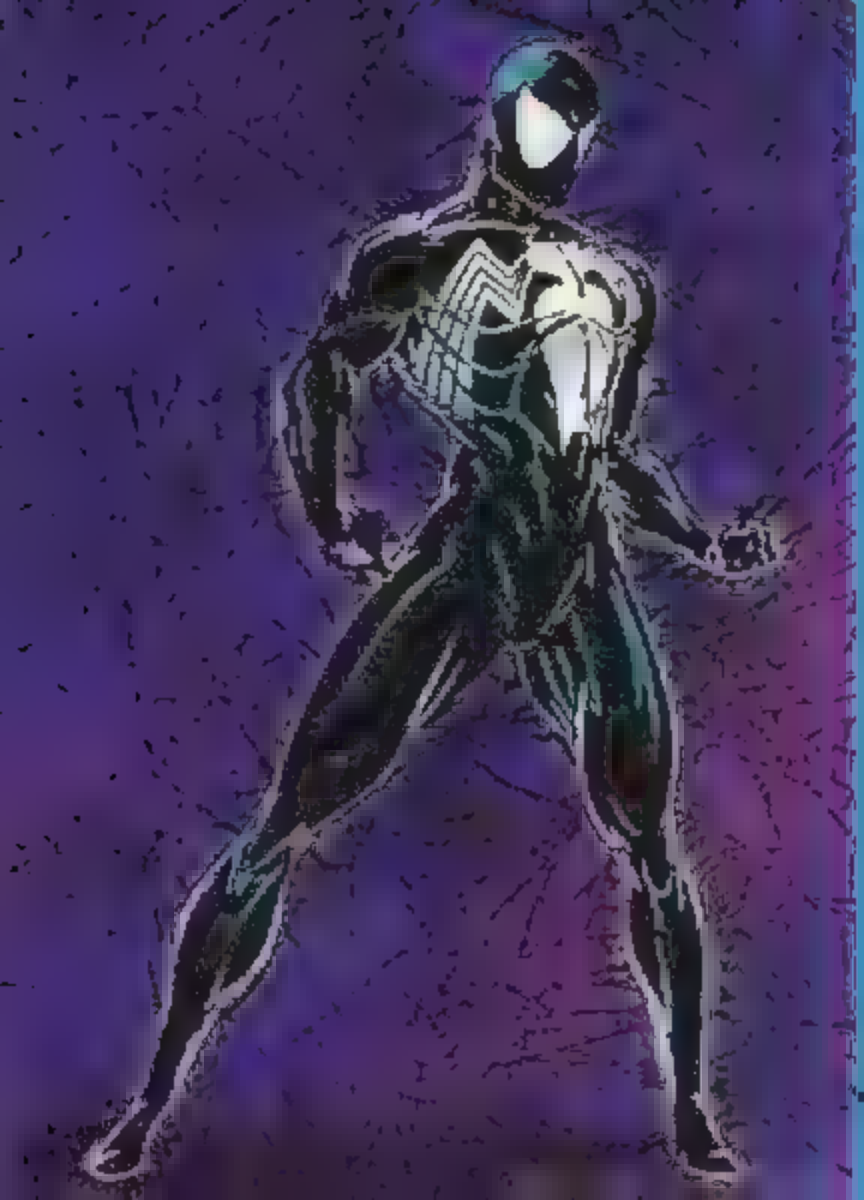
The McFarlane Era

SPIDER-MAN

74-WEB-SLINGER

After homeless people are reported missing, Spider-Man decides to stake out the area for leads. Spider-Man is attacked by flying garbage followed by the huge sewer dweller's fists.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Todd Mcfarlane Productions, Inc. Published by Eclipse Books, Subsidiary of Eclipse Enterprises, Inc. Sebastopol, CA 95472



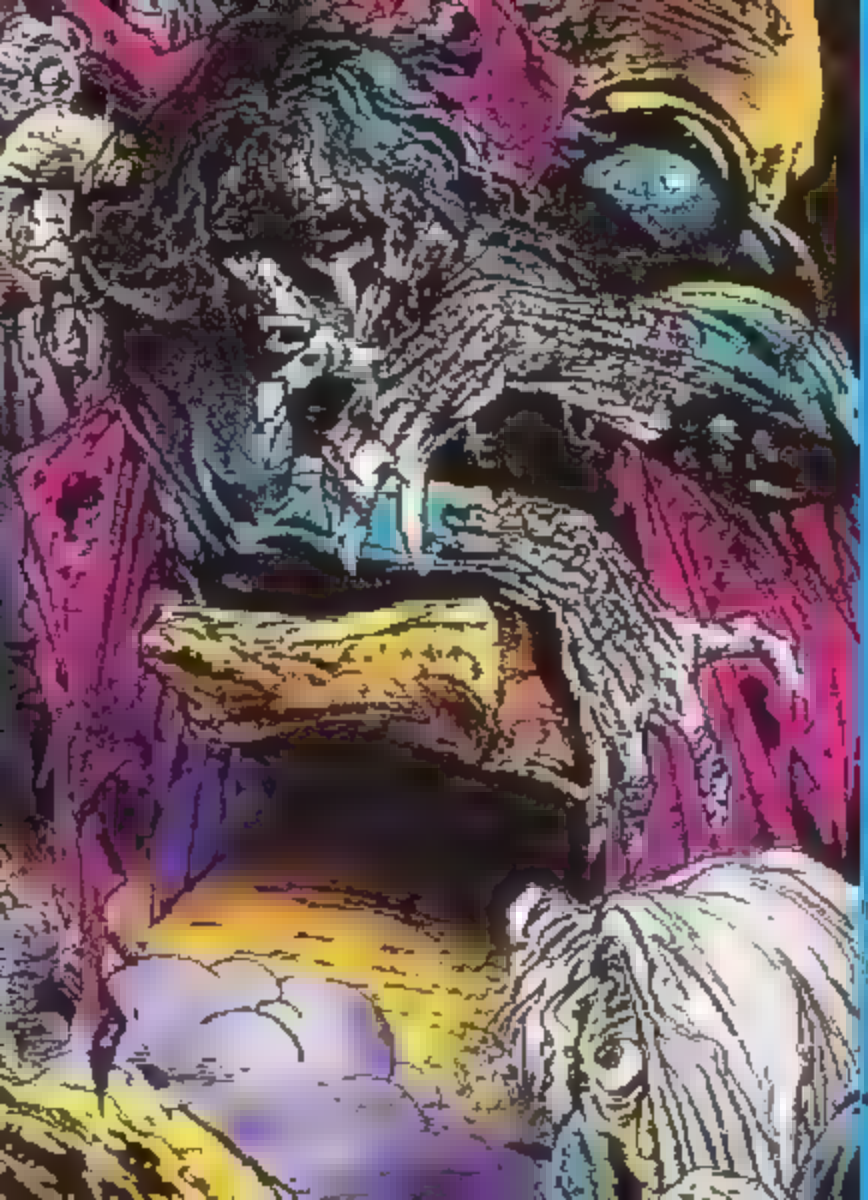
The McFarlane Era

SPIDER-MAN

75-BLACK COSTUME

The huge man disappears down a man-hole as Spider-Man follows only to be attacked by many sub-dwellers. Escaping, Spider-Man retreats home to put on his less visible black costume.

SPIDER-MAN #75 © 1995 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Sabrina Brook, New York



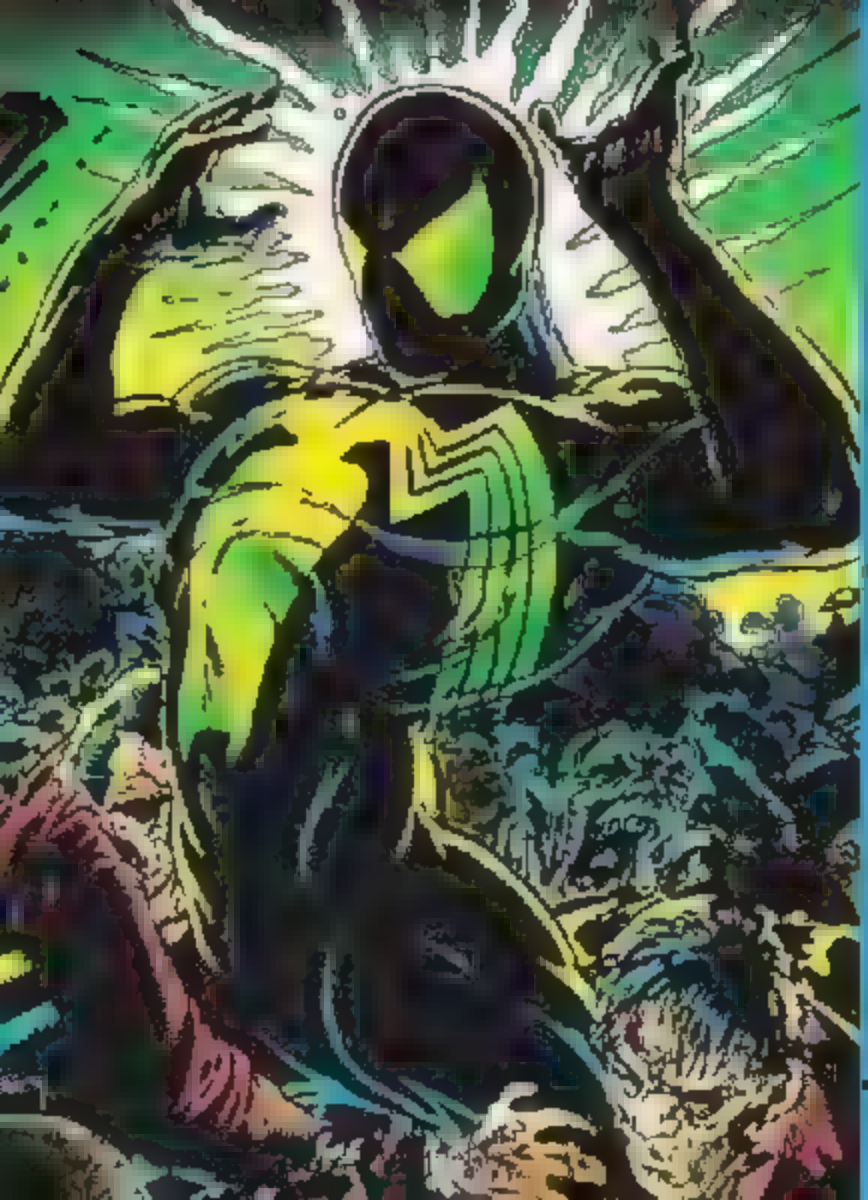
The McFarlane Era

SPIDER-MAN

76-MORBIUS

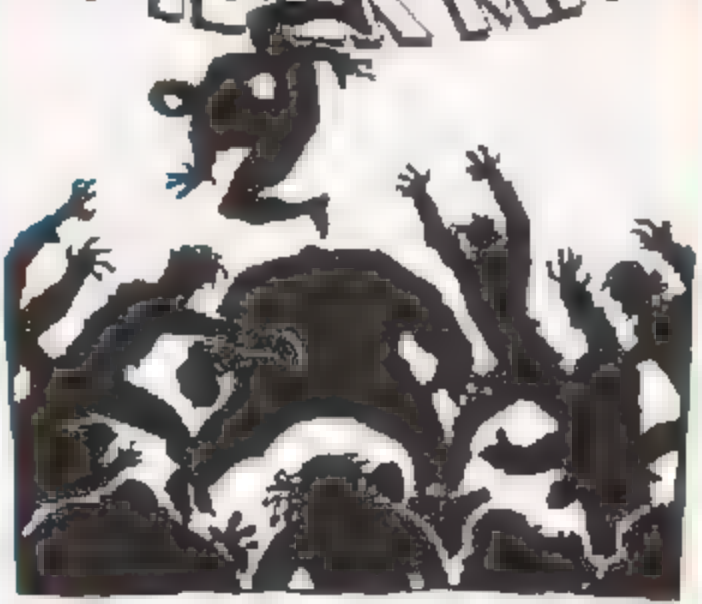
Another homeless person is snatched by the large sewer-dweller named Keever. The homeless man is taken to Morbius who drinks blood to survive. In turn, the vampire protects the sewer dwellers from those who would prey upon them.

SPIDER-MAN TM & © 1997 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, 2 Little Bridge Park Road, Unit 6, Highland Mills, NY 10930



The McFarlane Era

SPIDER-MAN



77-SPOTTED

Spider-Man returns to the sewer only to be spotted quickly by the sub-dwellers and held for Morbius.

SPIDER-MAN TM & © Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Todd McFarlane Productions, Inc. Scanned & Brought to You by

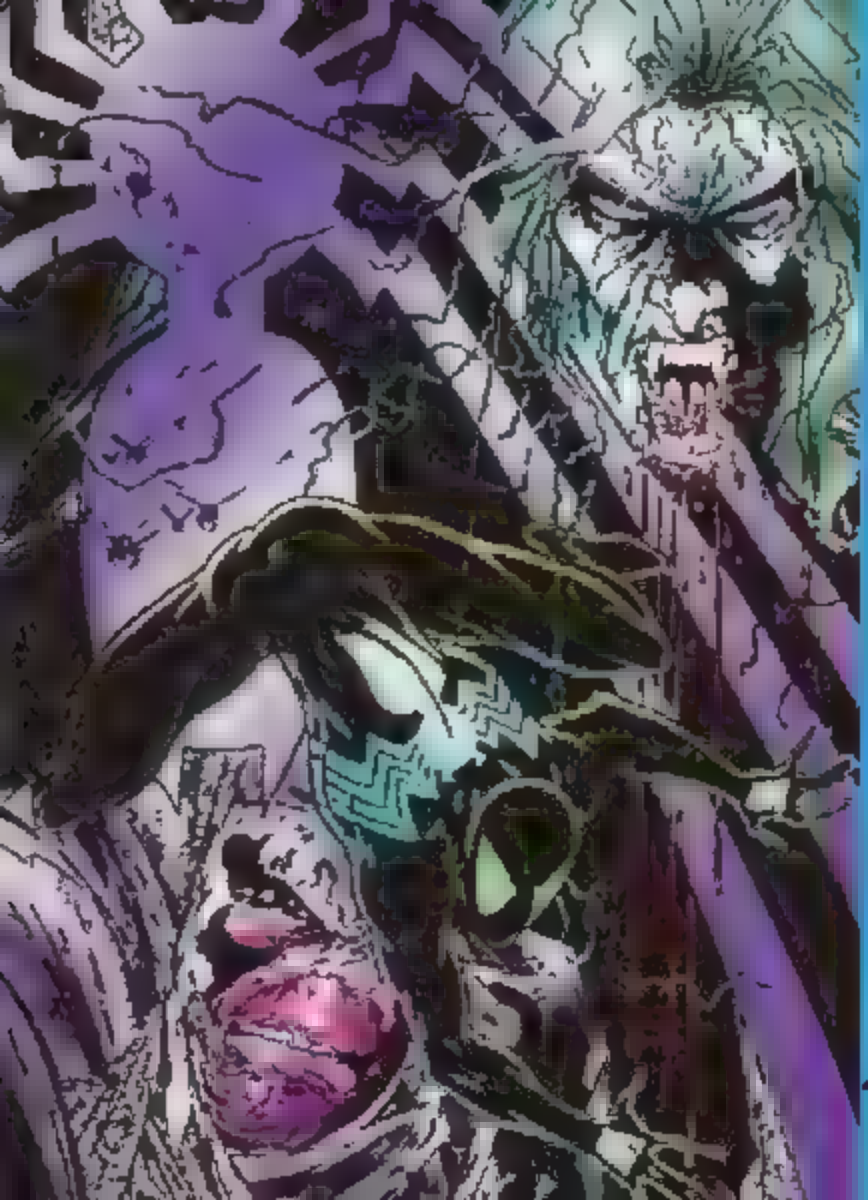
The McFarlane Era

SPIDER-MAN

78-VAMPIRE

Morbius is a pseudo-vampire created through science. He has super human strength, fangs, and an animalistic lust for blood to replace dissolving blood cells in his body.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662



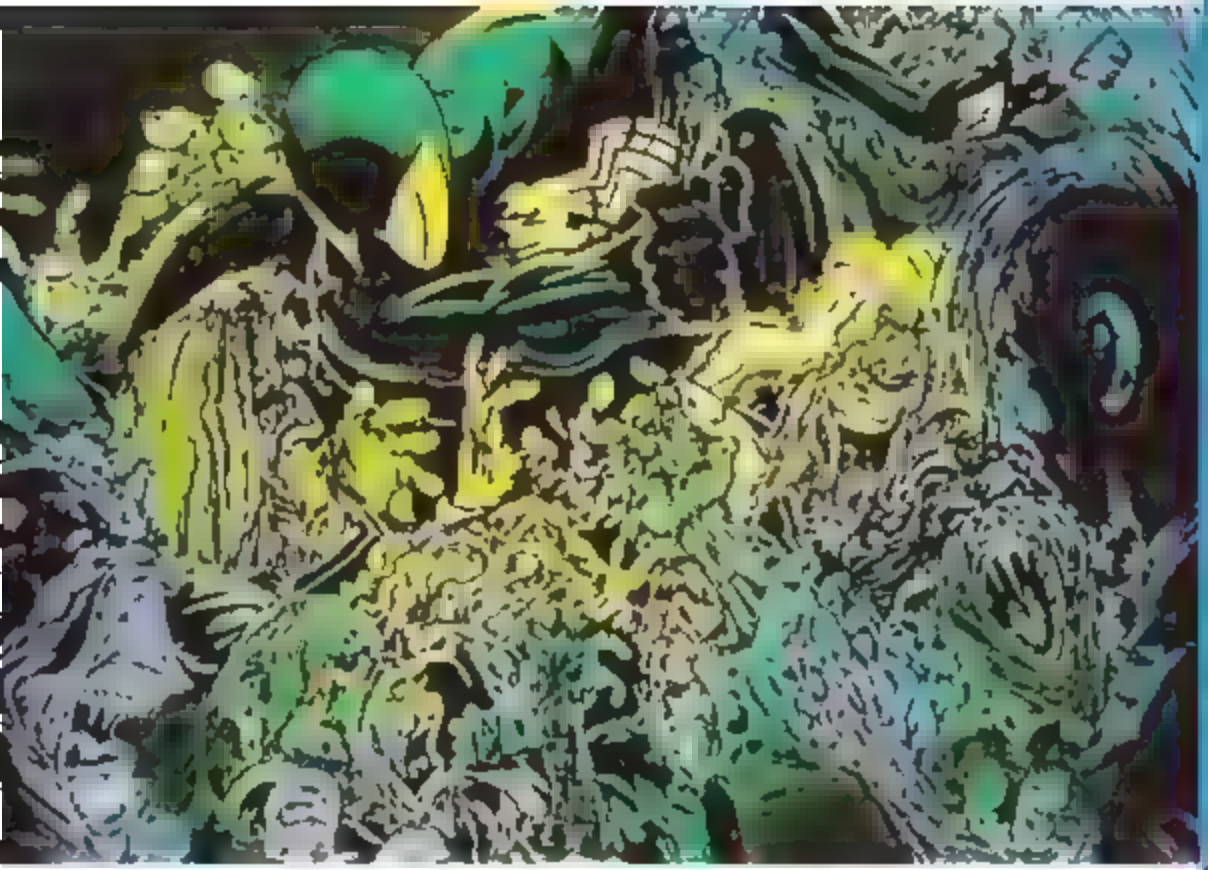
The McFarlane Era

SPIDER-MAN

79-DOWN UNDER

Under the city of New York lives a group of malformed humans who have turned their backs on society to live underground. They consider themselves the "Good Ones." Food and shelter being their major concerns, the sub humans sometimes venture to the city above and get what they need from the "Bad Ones," the surface dwellers.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Color Images Studio Book No. 7084

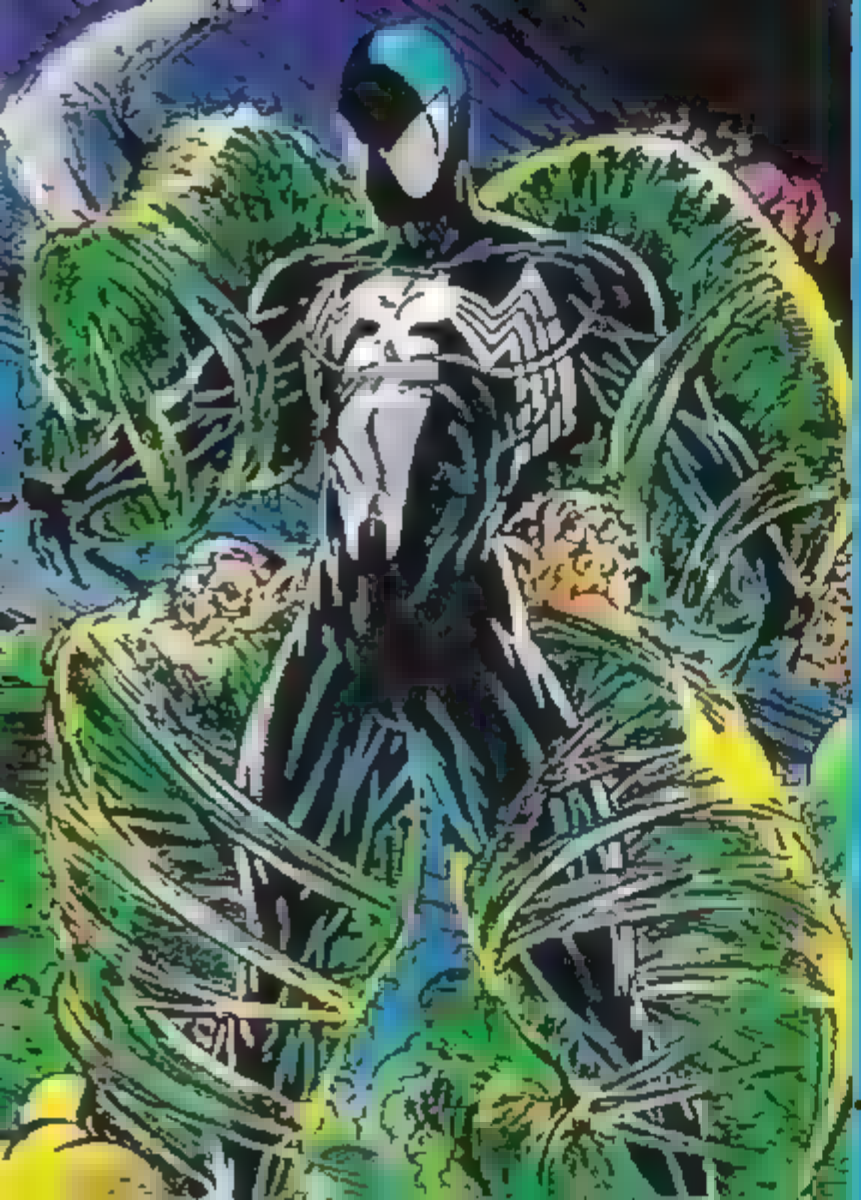


The McFarlane Era

SPIDER-MAN

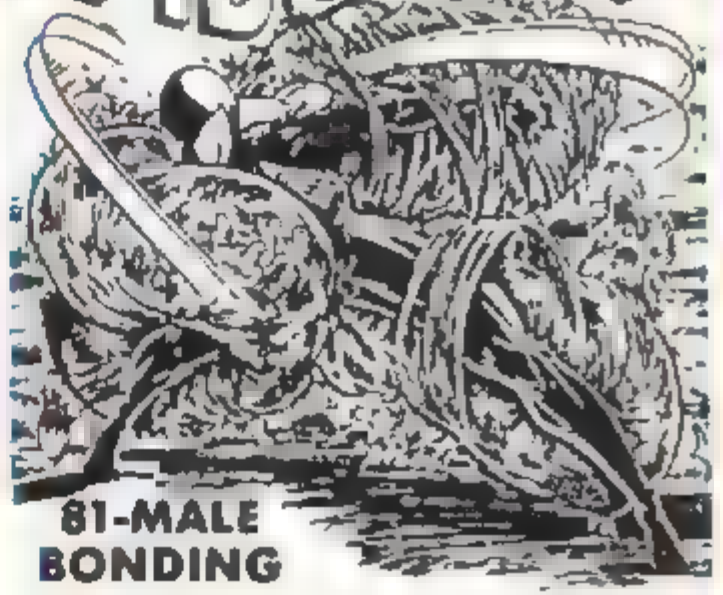
80-TOO MANY

Spider-Man is locked in battle, weighed down by the sheer number of the "Good Ones" leaving him little visibility.



The McFarlane Era

SPIDER-MAN



81-MALE BONDING

After forcefully convincing some of the sub-humans to show him where their leader is, they accompany Spider-Man through the underground sewers.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed in the U.S.A. No part of this book may be reproduced or transmitted in any form or by any means without the prior written permission of Marvel Comics Group, 387 Park Avenue South, New York, NY 10016.

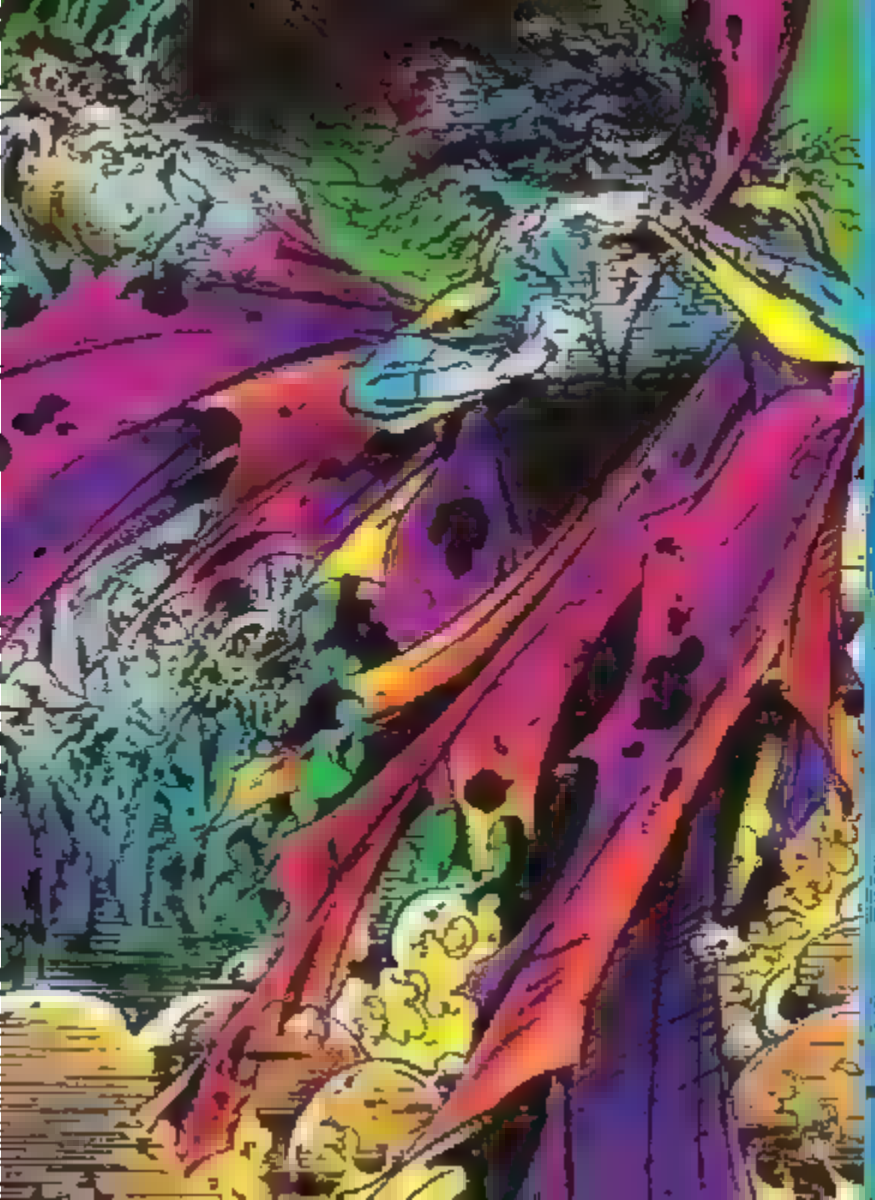
The McFarlane Era

SPIDER-MAN

82-MOUTHFUL

Out of the darkness swoops Morbius "The Living Vampire" defending the people of the underworld. Though he has encountered Spider-Man before, he does not recognize him because of Spidey's black costume. After recognizing Spider-Man, Morbius explains that the Good Ones pick his victims for all his meals. Spider-Man wants him to go back to the surface to look for a cure for his blood hunger.

SPIDER-MAN #82 © 1997 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Inc. & Bob Hall, Inc.



The McFarlane Era

SPIDER-MAN

83-BAD ONES

Morbius explains that the "Good Ones" go above to the surface and get "Bad Ones" for his nourishment. The "Bad Ones" are surface people who deserve to suffer if only for a short while. Spider-Man has Morbius's people explain to him that they cannot separate good from bad, since being underground for such a long period of time has warped their sense of reasoning.

SPIDER-MAN TM & © 199[illegible] Marvel Entertainment Group, Inc. All rights Reserved. Produced by [illegible] Images, Todd & Brooke, NJ 07663.

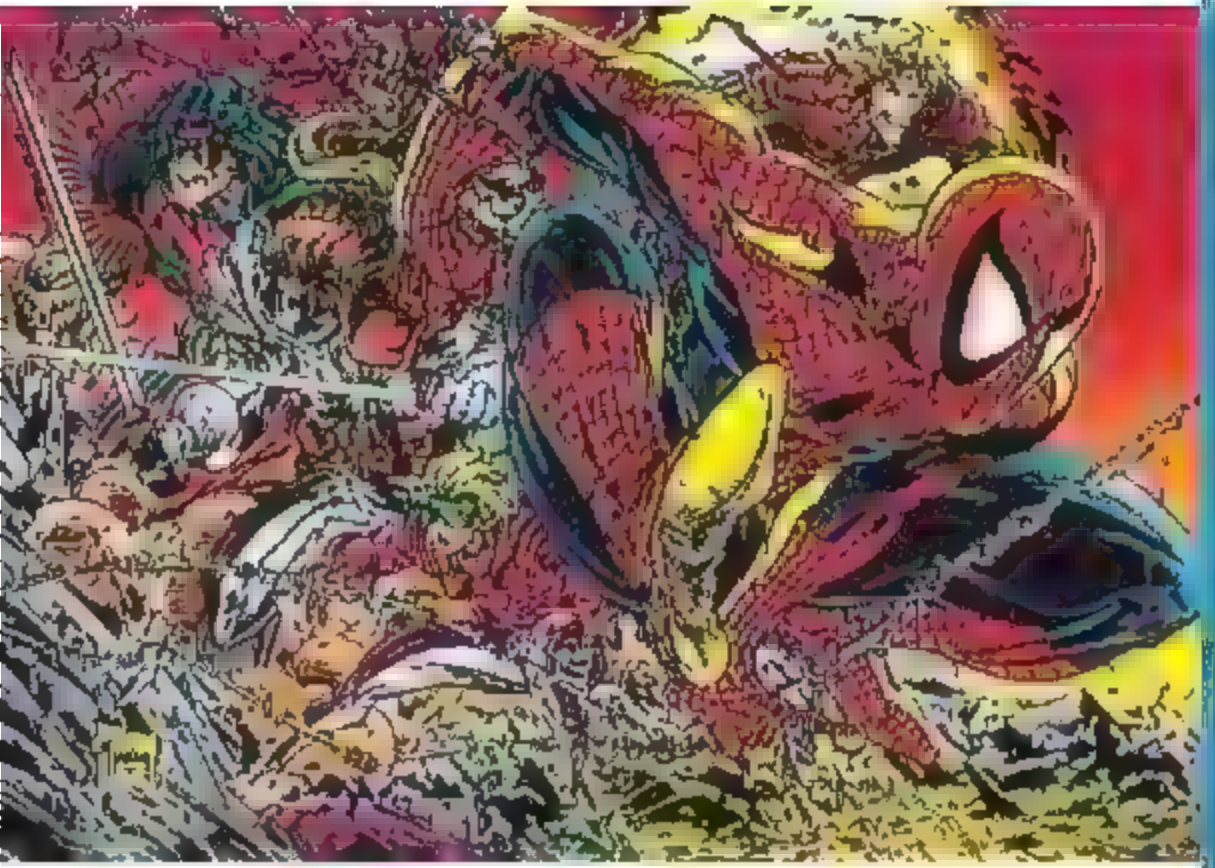
The McFarlane Era

SPIDER-MAN

84-I'M GONE

Filled with guilt from hurting innocent, good people, Morbius flies off in agony, as Spider-Man swings home to his wife, Mary Jane.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed in the United States of America. Published by Bantam Books.



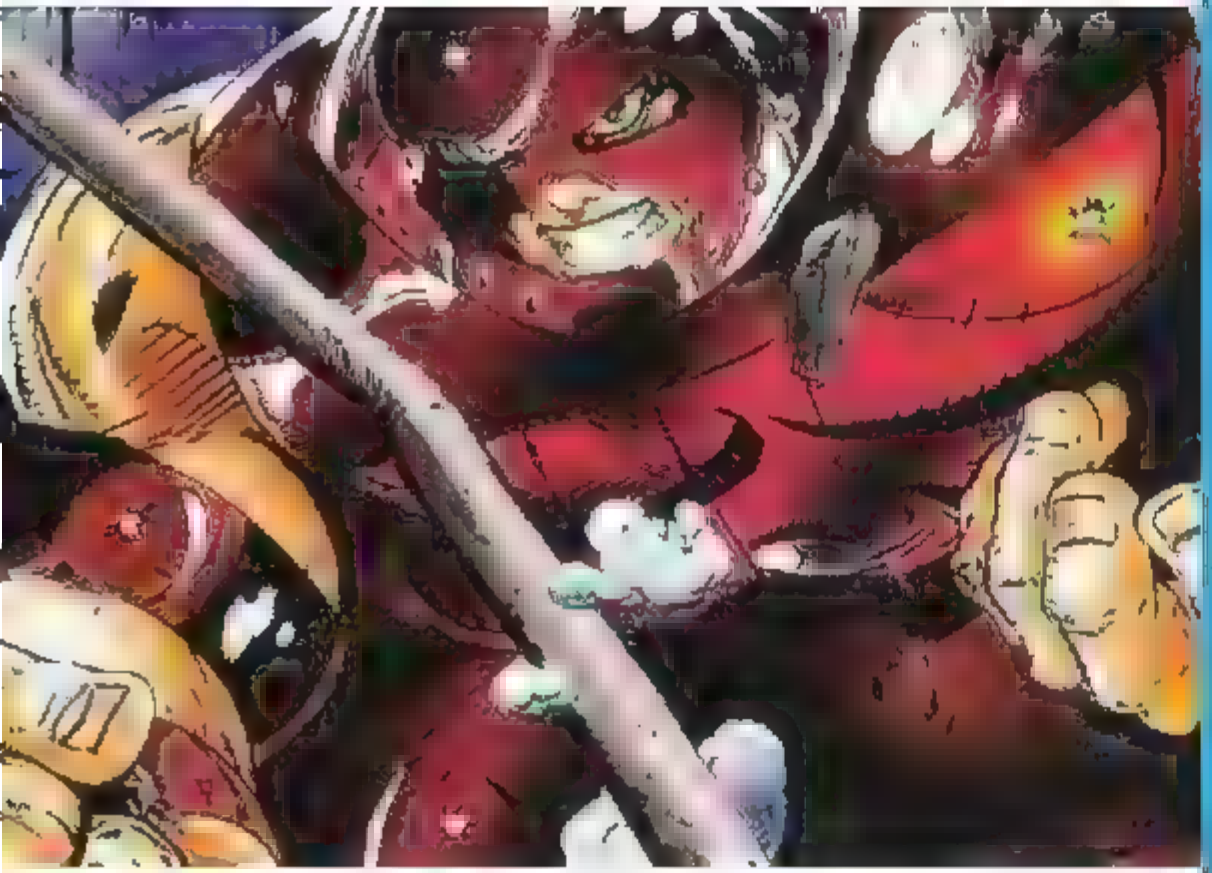
The McFarlane Era

SPIDER-MAN

Cable, leader of the mutant group X-Force, and villain Blact Tom Cassidy were locked in battle high atop the World Trade Center. Spider-Man was swinging his way to the Daily Bugle as Black Tom detonated a bomb blowing up the top of the Twin Towers.

85-X-FORCE

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Published by Impact Publishers, Box 1094 Brook, NJ 07663



The McFarlane Era

SPIDER-MAN

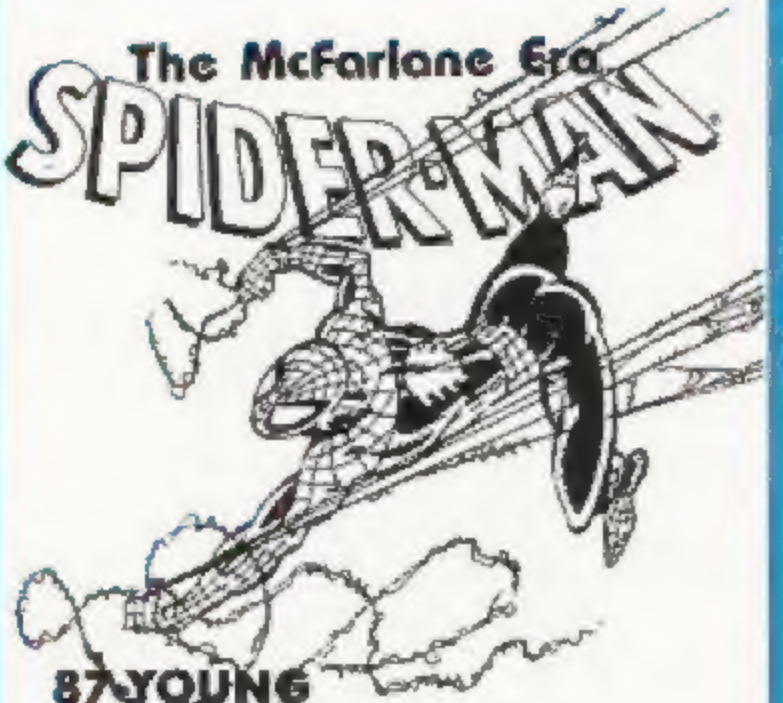
86-JUGGERNAUT

The Juggernaut possesses untold power, mystical in nature, which enhances his strength to an as yet unknown degree and makes him a seemingly irresistible, unstoppable being.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Printed and published under license by Bladed Brook Ltd. 01662

The McFarlane Era

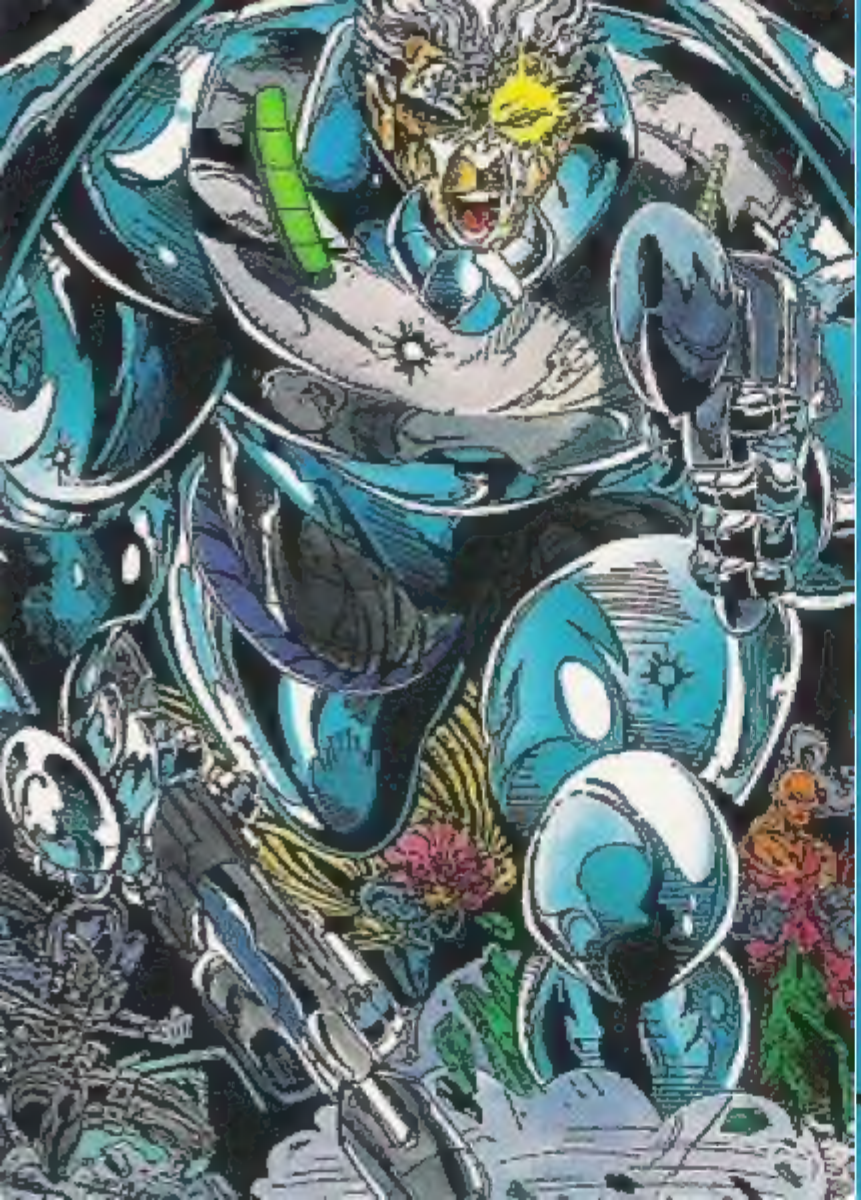
SPIDER-MAN



87 YOUNG ONES

Two other members of X-Force, Schatterstar and Feral, join Warpath against Juggernaut, as Spider-Man drops in from above.

SPIDER-MAN: TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662



The McFarlane Era

SPIDER-MAN

B8-CABLE

With enhanced physical abilities and intelligence, a cyborg left arm and a bionic right eye, Cable is leader of the young mutant group, X-Force.

SPIDER-MAN ™ & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662.

The McFarlane Era

SPIDER-MAN

89-JOIN TOGETHER

Spider-Man joins forces with the young members of X-Force to battle against Juggernaut.

SPIDER-MAN TM & © 1992 Marvel Entertainment Group, Inc. All Rights Reserved. Produced by Comic Images, Saddle Brook, NJ 07662

The McFarlane Era

SPIDER-MAN

CHECKLIST

1-The Beginning
2-Uptown
3-Arachknight
4-Arise
5-Married Life
6-The Lizard
7-Friendly, Neighborhood...
8-Connors
9-A Spider
10-Spider-Sense
11-Attacked
12-Poison
13-Fatality
14-Alone
15-Resurrection
16-The Hunter
17-Rooftop
18-Trashed
19-Dazed
20-The Past
21-Drugged
22-Kraven
23-The Witch
24-Once Again
25-Explosion
26-Crawling Out
27-Voodoo
28-Lost Time
29-Death
30-Home
31-Another Time
32-Dark Days
33-Hobgoblin
34-Heading Out
35-Tuning In
36-Ghost Rider
37-The Kid
38-Team-up
39-Busting In
40-Spirit of Vengeance
41-Ready
42-Fire Creature
43-Stop This
44-Perceptions
45-Folklore
46-Hanging Out

Spider-Man ™ & © 1992 Marvel Entertainment Group, Inc. All rights reserved. Produced by Comic Images, Saddle Brook, NJ 07662. Designed by McNabb Art Studio.

The McFarlane Era

SPIDER-MAN

CHECKLIST

47-J.J. Jameson
48-Murder
49-Wolverine
50-The Mystery
51-Got'cha
52-The Hunter
53-The Myth
54-Investigation
55-Shot
56-Into The Woods
57-Wounded
58-Wendigo
59-Primal
60-Time To Go
61-Crime Fighters
62-Evidence
63-Parker
64-Hurt
65-The Bullet
66-Pondering
67-Together
68-Stay Here
69-Masked
70-Trapped
71-Set-up
72-Sub-City
73-Keever
74-Web-Swinger
75-Black Costume
76-Morbius
77-Spotted
78-Vampire
79-Down Under
80-Too Many
81-Male Bonding
82-Mouthful
83-Bad Ones
84-I'm Gone
85-X-Force
86-Juggernaut
87-Young Ones
88-Cable
89-Join Together
90-Checklist

Spider-Man ™ & © 1992 Marvel Entertainment Group, Inc. All rights reserved. Produced by Comic Images, Saddle Brook, NJ 07662. Designed by McNabb Art Studio.